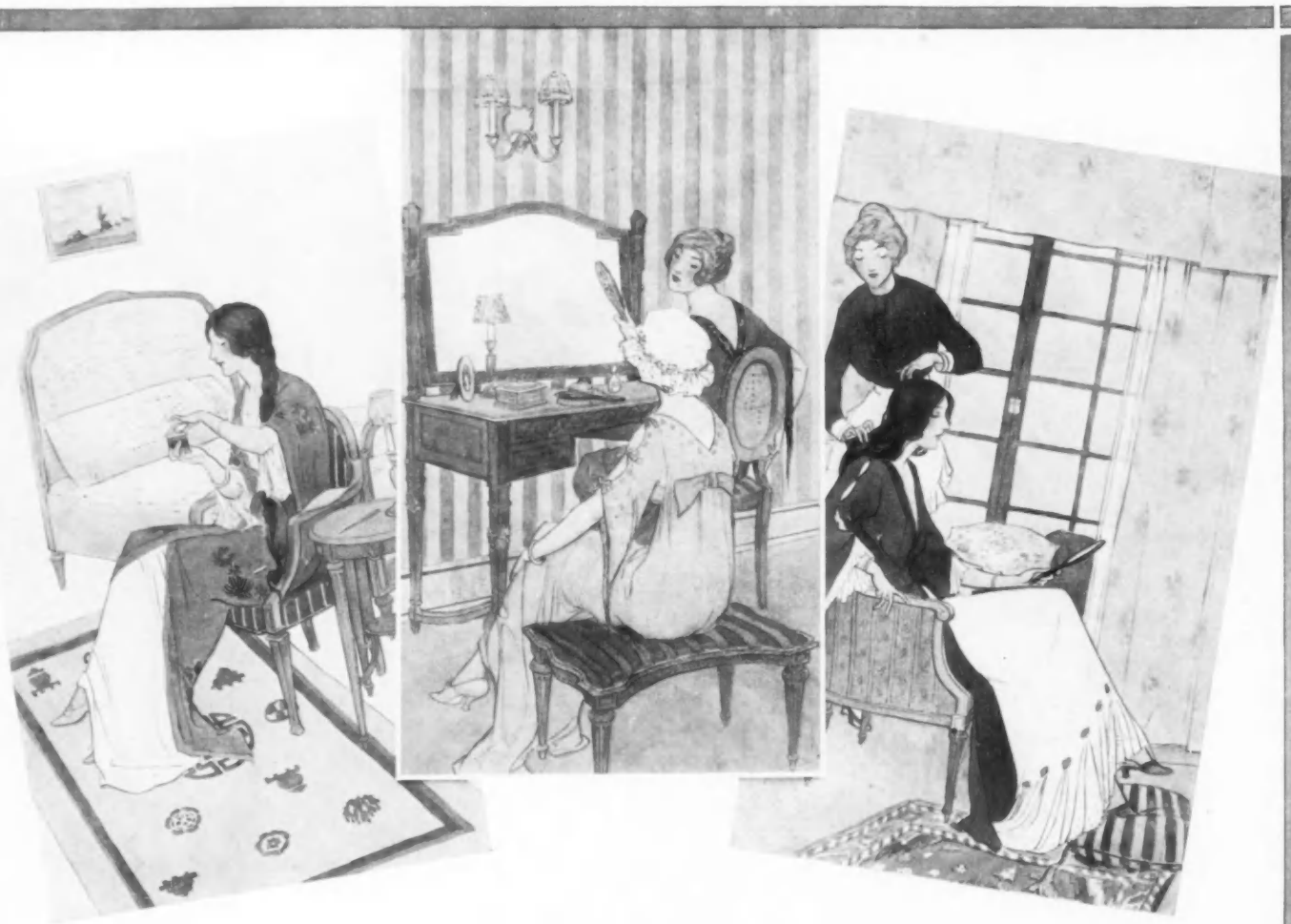
VOGUE *Vanity number*

NOVEMBER 15 1914 PRICE 25 CTS.
THE VOGUE COMPANY CONDE NAST
Publisher



Cleanliness the Greatest Beautifier

Cosmetics can never rival the clear, fair, natural complexions that result from the constant use of Palmolive Soap.

Made from Palm and Olive oils, so beneficial to the skin, it cleanses thoroughly without coarsening or roughening the delicate texture.

Palmolive complexions are fine and smooth, with the brilliant color that naturally follows its tonic treatment. A beauty which completely eclipses that lent by artificial aid.

Palmolive Soap

If you could see how we make Palmolive, how the palm and olive oils are blended by a special process that retains all their wonderful beneficial properties, you would truly appreciate its value. They give Palmolive its natural, wholesome color. We add a hint of fragrance to increase its qualities of refreshment.

Used constantly by *two million* women.
Sold everywhere, price 15 cents a cake.

Palmolive Shampoo

A Palm and Olive Oil Shampoo that does not dry out the hair and make it brittle and dull. Gives you strong, lustrous hair, soft and tractable after washing, with the natural beautiful gloss.

Palmolive Cream

softens *the skin*, reinforcing the natural oil which keeps it smooth and unwrinkled. Apply a little after washing and before going to bed if you value a youthful complexion.

THREEFOLD SAMPLE OFFER—Liberal cake of Palmolive, bottle of Shampoo and tube of Cream, packed in neat sample package, all mailed on receipt of five two-cent stamps.

A Palmolive Beauty Secret

Wash your face thoroughly *several* times with rich Palmolive lather, rinse thoroughly each time in pleasant, tepid water, ending with a dash of cold. Apply a little Palmolive Cream for skin protection—if you wish, a little powder.

Sluggish complexions — complexions that are dull and sallow—revive amazingly with this *scientific face washing.* It preserves a good complexion, aids in restoring one that is bad.

B. J. Johnson Soap Company, Inc., Milwaukee, Wis.

Canadian Factory:
B. J. Johnson Soap Co., Limited, 155-157 George Street, Toronto, Ont.

TIFFANY & CO.

PEARLS FOR NECKLACES
PEARL NECKLACES

FIFTH AVENUE & 37TH STREET
NEW YORK

An envelope purse of distinguished design, with tasteful mountings of silver and enamel. The black satin leather with a moire finish is a most recent conception exclusively used by CROSS. It has a peculiar yielding quality which makes it exceedingly durable. The coin purse is affixed by a gilt chain. $7.00. Dainty monogram designs on request.

ESTABLISHED 1845
MARK CROSS
TRADE MARK
LONDON
Actual Makers

One of the most recent products of our factories; new to America both in its design and in its beautiful morocco leather with Pompadour Taffeta linings. Eminent in quality, versatile in its possibilities; fitted with puff case, mirror, and stationary coin purse. $8.00. Monogram designs on request.

THROWING STRAWS IN THE AIR

to find how things will be received.

For months we have been testing your intentions, creating innumerable leather novelties, and adapting them to your tastes. The straws we have thrown in the air report favorable winds.

The CROSS stores fairly teem with Christmas gifts of surpassing excellence in which Good Taste, Skilled Workmanship, and Moderate Price—three champions—strive for mastery.

Our catalogues are prodigal in illustration and concise in description. They will solve your Christmas Perplexity.

This bag should recommend itself primarily because of the varied employment of which it is capable. It is capacious enough for general usage, but its utilitarian qualities are disguised by the intelligent treatment of pin seal leather with a new shirred insert of moire silk. The handle is of soft leather. The linings of exquisite new shades of moire silk. Coin purse, mirror with handle. $11.75.

A jewel case of an entirely new pattern. The velvet-lined interior with rounded corners precludes mislaying jewels. The inside cover is fitted with scarf-pin loops; the removable tray has ring-grooves, compartments, and protection pads of velvet. A most sumptuous article; morocco with silk and velvet linings. $4.75.

Mark Cross

NEW LOCATION

404 FIFTH AVENUE

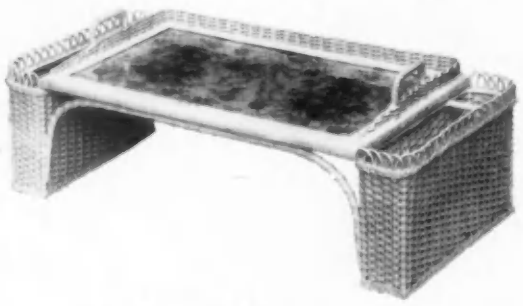
At Thirty-seventh Street

NEW YORK

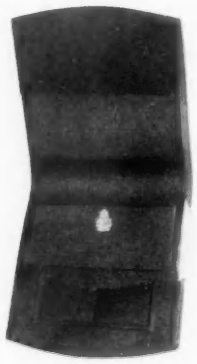
WHOLESALE: 210 FIFTH AVENUE

89 Regent St.	253 Broadway	145 Tremont St.
LONDON, W.	NEW YORK	BOSTON

A commodious scissors case which folds for traveling or stands upon an easel when used in the home. Entirely new in design. Fitted with large, small and buttonhole scissors of the best quality; stiletto, crochet hook, needles, pins in cushion and pad. Morocco, with exquisite silk linings. $5.75.



This cunningly contrived tray with its immaculate white enamelled wicker and cheery cretonne makes the bedroom breakfast immeasurably brighter and happier. The tray arches over the breakfaster, resting upon the bed-sides. It may also be used upon a table. Compartments for silver, glasses, letters, and newspapers. $10.00. Silver quadruple or gold plated monogram designs on request.



A bill-fold whose wearing qualities and compactness are greatly enhanced by its rounded corners. The new full-length flaps keep all cards immaculately clean. Also a new full-length secret bill pocket and two stamp pockets. Pigskin or Pin Persian leathers. $1.50. A decidedly new treatment of an apparently unimprovable article.

PARIS—4 Rue Martel

Franklin Simon & Co.

FIFTH AVE., 37th and 38th Streets, NEW YORK

LONDON—29 Jewin Crescent

Imported Boudoir Gowns

FOR WOMEN AND MISSES
SIZES 34 to 44 BUST

No. 12—**Imported Japanese Quilted Soft Satin Gown.** Hand-embroidered, soft down interlining, in light blue, pink, rose, Copenhagen, purple, gray, lavender or navy, collarless model, loose back, richly hand-embroidered, fastened with silk frogs, cord and tassel... **9.75**

No. 14—**Real Japanese Silk Kimono.** In pink, blue, Copenhagen, rose, lavender, black, red or navy, hand embroidered in floral design, silk lined, Japanese sleeves and sash **6.75**

No. 16—**Imported Silk Matelasse Gown.** In pink, blue, rose, wistaria, or Copenhagen, kimono model, lined throughout with silk, warmly interlined, shawl collar and sleeves hand scalloped and finished with ornament. **15.75**

No. 18—**Imported Japanese Quilted Silk Vest.** Soft down interlining, in black, lined with white or lavender, or white lined with white..... **1.25**

No. 18A—Same model and colors with long sleeves in quilted satin..... **2.95**

No. 20—**Imported Japanese Quilted Silk Gown.** Soft down interlining, in pink, light blue, rose, Copenhagen, gray, lavender, purple, navy, red, brown or black, collarless neck model or high neck with turn-over collar, loose back, fastened with silk frogs, cord and tassel.. .. **5.95**

CHRISTMAS GIFTS

displayed at

OVINGTON BROTHERS CO.

314 FIFTH AVENUE NEW YORK CITY

We have a charming display of Christmas Gifts for every one on your list—for the family, relatives, friends and mere acquaintances. Costly gifts to gifts moderately priced. All of them, large and small, are beautiful and unique. We are arranging Special Gift Tables, where every article is of uniform value. Your gifts will then be more easily selected, with this wise arrangement.

Mahogany Smoker's Stand, 28 inches high, glass tray 5 inches in diameter. Special $2.50

Extension floor lamp with adjustable shade, gold finish, height 49 inches, with 30 inch extension. Special.....$10

Sheffield Pie Dish, 10 inches in diameter, with fire-proof earthen plate. Price.....$2.50

Library Lamp, 22 inches in height, diameter of shade 18 inches, in gilt or verde green finish.....$15

Medici Book Blocks, 6¼ x 5¼ inches, done in burnished gold. Special.....$2.50 pair

Sheffield Book Ends of Dutch Silver Design, 6 x 4¼ inches high..$5 pair

Gilt Wood Photograph Frame on stand, 8 x 10 inch view. Price.....$3

Gilt Frame with Colored French Print, size 14½ x 11½ inches.....$1.50

Sheffield Entree Dish, 8¼ x 6¼ inches, "King James" pattern, removable handle, making two dishes. Special price.....$5

Flower Bowl of Earthenware, diameter 9½ inches, in green or ivory color. Price.....$1.50

Also larger sizes, proportionately higher. Bronze Swan flower holder for same.....75c

Sheffield Filagree Table Decoration, (5 Vases with crystal linings), Height of large vase 10½ inches, small 7¾ inches. Price.....$15 per set
Large Vases, separate.....$5 each
Small Vases, separate.....$2.50 each

Lamp for Desk or Boudoir, height 16½ inches, diameter of shade 9¼ inches, in gold or verde green finish.....$7.50

The Gift Dainty and Useful for Christmas

An early selection is suggested as many of the articles represented on this page are imported and the quantities are necessarily limited.

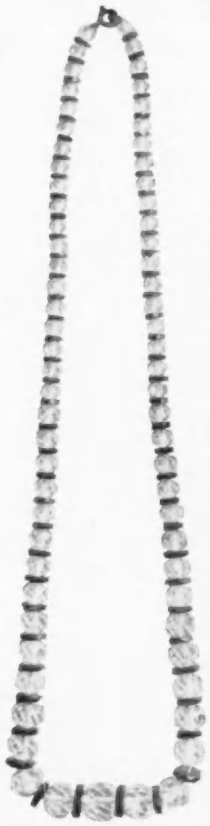
Orders will be filled the day received suitably packed for presentation

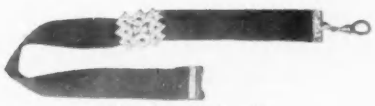
The "Naples" Necklace
Finely cut real Italian jet in round or oval formed beads. 30 inches long—very light. **$3.95**

The "Folio" Handbag
Small, compact, convenient in vachette or safian leathers in colors to match costumes. Inside frame fitted with mirror, powder box, salts bottle, pin case and purse on chain. Handle top. **$5.00**

The "Rondelle" Necklet
Imported white cut crystals alternating with rondelles of sapphire, topaz, amethysts or emeralds. Graduated beads; 25 inches long. **$5.95**

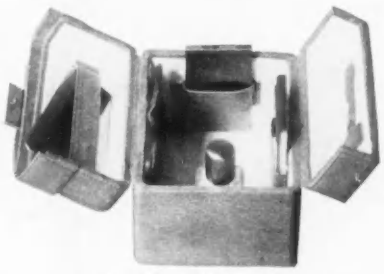
The "Orienta" Necklet
A unique, bizarre effect in gilt and Lapis Lazuli—with gilt mountings and long chain. **$4.50**





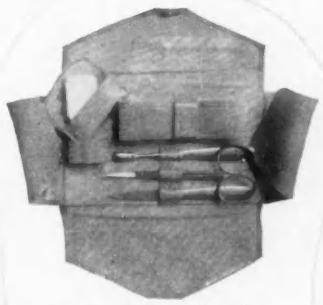
The "Revere" Santoir
An original conception, worn from lapel or front of coat. Black silk ribbon with slide and trimmings of silverite set with French brilliants. **$4.95**

The "Dorine" Box
Gilded sterling silver enamel top, in a variety of shadings. Mirror inside of cover, cake of Dorine and puff set in box. Ring attachment. **$5.00**
Extra Dorine cakes 25c



The "Victoria" Party Case
Of highly polished Ecrase leather in rose, green, gray, tan brown, purple or blue. Gilt fittings—powder book, large mirror, comb, file, perfume bottle, case with needles and pins. **$6.75**

The "Bontel" Handbag
In moire, striped or corded silks in various colors and linings. Sterling silver frame and mountings. Fitted inside with purse and beveled mirror. **$7.75**

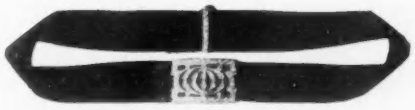


The "Terrain" Manicure Case
An imported novelty in very highly polished Ecrase leather in various colors. Fitted with buffer, scissors, file, pusher and cake of nail powder. Polished gilt handles. Folds very flat. **$5.75**

The "Bontel" Leather Handbag
In a new form of real pin or crepe seal, gilt, nickel or gun-metal finish frame. Fitted with beveled mirror and purse. In black or colors. **$3.95**

The "Elipse" Handbag
A Parisian concept in black moire silk or velvet also pin seal—in black, blue, brown, gray or green. Fitted with mirror and purse. Gilt or nickel ball clasp and frame. **$5.00**

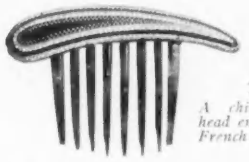
The "Espanol" Comb
Amber color, engraved and studded with small white brilliants. Medallion encrusted with pseudo sapphires. **$7.75**



The "Rejane" Necklet
Of black velvet, fitted close to throat. Sterling silver slide encrusted with small French brilliants. **$4.75**

The "Sans Gene" Comb
The latest developed coiffure comb worn at side or top of head. Set with encrusted French brilliants. **$8.50**

The "Doubloon" Coiffure Pins
New in design and size, set with French brilliants or jet. May be worn singly or together. *Each* **$1.75**



The "Casque" Comb
A chic new design with the head engraved and encrusted with French brilliants and real jet. **$9.75**

BONWIT TELLER & CO.

PARIS
42 Rue de Paradis

FIFTH AVENUE AT 38th STREET
New York

PHILADELPHIA
Thirteenth and Chestnut Sts.

Copyright Life Pub. Co.

She Obeyed
That Impulse

Don't do your Christmas shopping early this year. Instead, make arrangements to send Life to each of your friends as a Christmas present. Save your strength.

Handsome premium picture, in colors, "Where Love Is", given with each yearly subscription.

SPECIAL OFFER—THREE MONTHS—ONE DOLLAR

Enclosed find One Dollar (Canadian $1.13, Foreign $1.26). Send LIFE for three months to

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Open only to new subscribers; no subscription renewed at this rate.

LIFE, 67 West 31st Street, New York (39)

One Year $5.00. (Canadian $5.52, Foreign $6.04)

Special Offerings from Lord & Taylor

PIPING ROCK—An imported mannish Mixture is used to develop this sport-like coat. It is designed on free, flowing lines, yet is extremely shapely. It shows the correct flare at the bottom and has the new military collar. Buttons close and warm at the neck. Has two sensible big pockets and is withal just the coat our out-of-door American girl enjoys. Also in plain Zibelines, Cheviots or Boucle materials—a wide choice of new fabrics. Ages: 16, 18, 20 years.....Specially priced at **$16.50**

EUGENIE—An exclusive model and one that is noticeably beautiful. Of the much wanted lustrous Broadcloth, with trimming of Skunk Opossum—one of the loveliest of the furs so much in favor this winter. Has panel back, the new sleeve set in a large armhole, and is belted at hips in a novel way. Lined throughout with handsome quality silk, and interlined for additional warmth. Extremely smart are the colors, too. Copenhagen, Navy, Mustard and Brown. Sizes: 10, 12 and 14 years.....Specially priced at **$19.50**

MARLOW—This Chinchilla Coat is of exceptionally good quality, and is serge lined throughout. Has two pockets and the fashionable wide belt. Fastens snug at the throat and has high, close collar. A thoroughly satisfactory school coat, warm and serviceable; yet the model is so good, the cut so excellent, that the coat has an extremely nice look. In Navy, Gray or Brown. Sizes: 6 to 14 years.....Specially priced at **$9.50**

REGENT—Of handsome wide wale Corduroy, cut on extremely stunning lines. The bell-shaped back is entirely new, and the belt (two stitched straps) and collar declare two favorite features of the best new models. A garment that gives the maximum of service and style. Handsomely lined in color to match. Black, Blue or Brown, in the fashionable tones. Ages: 16, 18, 20 years.....Specially priced at **$25.00**

WIMBLETON—Of fine soft Chinchilla, this smart coat is fashioned. Has the new high collar—military in effect—wide belt, big patch pockets, and generous cuffs. The back falls from the shoulders in a box-pleat, caught in at the waist by two square buckles of the fabric—an original and exceptionally good model. In Navy, Gray or Brown. Ages: 15, 17, 19 years.....Specially priced at **$12.50**

Lord & Taylor

Fifth Avenue *New York*

SALES AND EXCHANGES

Wearing Apparel

FOR SALE—Box-plaited, blue broadcloth winter coat. DePina model for boy six. Like new. Cost $40—Sell $15. Also white broadcloth coat and leggins. Age 2 or 3. Selling price, $10. No. 883-D.

FOR SALE—Side-saddle winter habit, Oxford gray, safety skirt, Hertz make, worn once. Cost $100—Sell for $25. Size 36. No. 862-D.

ACCOUNT of mourning will sell handsome dark red velvet suit, fur trimmed, never worn. Cost $100—Sell $50. Also black and white check Norfolk jacket suit, worn only twice. Cost $50—Sell $35. Size 36. No. 868-D.

FOR SALE—Exquisite turquoise blue brocade evening gown, lace and satin petticoat attached, rhinestone trimming, worn twice. Size 34 or 36. Cost $85—Sell $30. No. 871-D.

FOR SALE—Handsome evening and afternoon gowns, blue velvet metal trimming, black velvet, fur trimmed, plum charmeuse, rose satin evening wrap, fur trimmed. Size 36. Gidding models. No. 872-D.

FOR SALE—Very handsome long black velvet coat, semi-fitting, worn only a few times. Size 34. Price $30. No. 878-D.

SELL $125 hand-embroidered taupe velvet suit, $42. Worn twice. Size 34-36. $25 violet velvet hat, Sheuers, $6; several house dresses. Write details. No. 879-D.

FOR SALE—Prince Albert coat and vest made by expert tailor. Chest measurement 38. Cost $45—Sell $16. No. 881-D.

FOR SALE—One magnificent, large, triangular point lace shawl. Use for wedding veil, evening wrap or gown. Price $400. No. 882-D.

FOR SALE—Apple-green satin, white satin and lace, black lace and jet evening gowns, also afternoon dresses, 44-46 bust. Sent on approval. No. 885-D.

FOR SALE—Smart green suit, $12. Size 36. Purple suit, excellent condition, $15. Size 36. Purple challe morning dress, good style, size 36, $6. No. 889-D.

TWO evening gowns, dancing frocks, afternoon gowns, suits all imported models, size 38-40. From $25 to $50 dancing dresses, suits, girl 16. No. 890-D.

GENTLEMEN'S full dress and tuxedo suits made by Fifth Avenue tailor. Sell each $20. Grey mixture overcoat, $10. Chest measure 38. No. 891-D.

PURPLE satin evening gown, gold trimmed, $10. Imported green satin velour evening wrap. Cost $85—Sell $20. Imported white satin evening gown, jewel ornaments, $10. All size 34. No. 893-D.

VERY handsome, long, all-jetted cape, latest French model. Cost over $100—Sell for $75. Never used and would make beautiful gown. No. 894-D.

A MAGNIFICENT India shawl, perfect condition, double length, $300. No. 896-D.

BRONZE green serge and silk suit, Cost $100—Sell $15. Cinnamon shade wool suit, Cost $110—Sell $15. Black chiffon velvet gown and long coat. Cost $135—Sell $18. White charmeuse dancing frock. Cost $80—Sell $18. Black and yellow afternoon gown, $7. Flowered light silk afternoon gown, $7. All misses, size 16. No. 892-D.

BLACK velour suit, imported model. Bought in October. Large skunk collar, cuffs. Cost $95—sell $60. Size 34. Mole set $10. Jade pendant $10. No. 898-D.

Furs

SUMPTUOUS motor coat. Finest Raccoon, closely striped, deep Beaver collar and cuffs. Exquisite workmanship. Worn twice. Has to be seen to be appreciated. Worth $600—Sell $350. No. 867-D.

BABY Persian Lamb coat not quite ¾ length, opossum collar and cuffs, perfect condition. Cost $450—Sell $150. Blue broadcloth suit trimmed with fur and huge fur pillow muff to match suit. Cost $175, muff $50—Sell both for $40. No. 869-D.

BLACK Pony coat, long, good condition. Cost $63—Will sell for $25. Size 38. No. 870-D.

ONE set of mole skin furs, large muff, medium neck piece, never worn. Sell $45. Also one lynx skin, $5. Natural pony skin coat like new, $100. No. 874-D.

FOR SALE—Eastern mink pillow muff and the scarf with 4 Hudson Bay sable tails on end of scarf. Excellent condition. Price $50. No. 876-D.

FOR SALE—A beautiful caracul imported coat, long, for a 40-inch skirt. Size 38 or 40. Cost $700—Sell $300. Also large muff to match, scarcely worn. No. 877-D.

To Answer These Messages

1. Put your reply in an unsealed envelope with the number of the message to which you are replying in the corner. (For instance, No. 350-A.) Then fold this envelope, enclose it in another envelope and mail it to Vogue, 443 Fourth Avenue, New York.

2. Send no money in your first reply—wait till the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified cheque for the sum agreed upon. We will have the article sent to you, and will keep your money on deposit till you instruct us to send it to the other woman.

4. Never send any article to Vogue. The advertiser pays expressage on articles sent for inspection—the one inspecting pays return expressage in case the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Cheque or money order must accompany message; be sure to write your name and address very plainly.
Your message for the January 1st Vogue should be received on or before November 25th.

ONE VOGUE READER HOLDS A FUR SALE

IF one of the famous Fifth Avenue furriers offered to sacrifice his stock at one-tenth of its value, you can imagine the response. You can picture to yourself the long row of automobiles that would be waiting at this door on the morning of the sale.

Last September, a Vogue reader in Wheeling, Pennsylvania, found herself with a set of mink furs which she hardly expected to wear this winter. Knowing the Sales and Exchanges, she tried the effect of a little 25-word message in the September 15th Vogue. Though her "sale" included but one set, yet sixty women wanted that one! Vogue has just received this letter:

> "Please take pity on me and don't send any more answers to my advertisement. Even the postman will protest soon. Without joking, I truly believe that I could have sold sixty duplicates of my mink set."

Whether you have something of your own to sell or whether you are looking for an opportunity to buy first-rate things at prices much below their value, Sales and Exchanges is equally at your service. You can offer anything you please, without disclosing your name to anyone but to Vogue, and to the woman who will be interested in your offering.

SALES AND EXCHANGES SERVICE

VOGUE, 443 FOURTH AVE., NEW YORK

Furs—Cont.

FOR SALE—Long coat Mongolian leopard, Hudson seal collar and cuffs. Size 36-38. Just cleansed. Excellent condition. Cost $175—Sell $75. Sent on approval. No. 886-D.

Miscellaneous

LADIES interested in church fairs, sales or exhibits should learn where to get rare foreign needlework, something different on excellent conditions. No. 674-D.

APARTMENT for rent; most unusual opportunity. Completely furnished—piano, linen, silverware, kitchen utensils, etc.; all ready to occupy. Seven rooms, all very light. Near Central Park, one block from Subway and elevated stations and four car lines; 12 minutes from theatre and shopping centers. Moderate rent. References required. No. 731-D.

RUSSIAN sable coat, $500—cost $2,500. Gorham silver knives, forks, spoons and carving set; lace tablecloth; lace bedspread; finger bowls and wine glasses. Every article sold at great sacrifice. No. 850-D.

FOR SALE: Millinery Shop, fashionable section of Chicago. Refined, up-to-date appointments. Color scheme green oak, tan and old rose. French windows, filet curtains, pergola inside. Splendid opportunity. No. 857-D.

GORGEOUS peafowls for sale. Full-grown cocks with long tails, $15; Hens, $12; Pair, $25. Rarely ornamental for your country home. No. 859-D.

GENUINE antiques for sale. Duncan Phyfe library table, 40 inches in diameter, carved pedestal pineapple design, claw feet, brass toes, $80. Empire desk and others. No. 860-D.

FOR SALE—High-class gown establishment in growing city paying $50 net per week. Furnish materials. $50 to $100 per gown. Inventory $2,500. References. No. 861-D.

Miscellaneous—Cont.

FOR SALE—Blue-eyed white Persian male kitten. Eligible for registering in both American Cat Association and Cats Fanciers' Association. From prize-winning pedigree stock. Four months old Christmas. Sell $50. No. 863-D.

ENGLISH Heathdown golf suit, greenish mixture, size 34-36, correct outing style. Hat to match. Sell $25. Eyelet and hand-embroidered girl's dress, size 2-3 years. Bought in Paris. Never worn, $12. Old rose leather vanity box, dipped gold fittings. Sell $4. Six tumblers and pitcher, plain band of leaf design, $6. No. 864-D.

TWO matched diamonds, leopard automobile robes, Hepplewhite table, four-post bed, Empire table, silver urn, sugar bowl, samovar, Chinese ring, tea set, at great sacrifice. No. 865-D.

FOR SALE—Limoges dinner set, six of each. Beautiful heavy design in white and gold. Open stock, Higgins & Seiter, New York. Never used. Sacrifice, $50. No. 866-D.

DARK blue Simcox suit, light weight, $15. Wine and gold lace evening gown, $10. Both size 36. Turquoise necklace, Tiffany, size 13, $25. Silver mesh bag, $20. Gold bracelet, $10. Vantine necklace, $10. No. 873-D.

FOR SALE—Beautiful cottage and stable, five acres of garden located on ridge near Hotel Kirkwood, Camden, South Carolina. Will consider exchange for home in good neighborhood near New York or Philadelphia. No. 875-D.

ASHEVILLE, N. C.—"The Land of the Sky." Parties leaving town for winter. Exceptional opportunity. Two-storied bungalow, completely furnished. Large living-room, dining-room, den, four bedrooms, two baths, steam heat. Servants room, garage, $175 monthly. References required. No. 880-D.

NEW YORK woman of social standing will take several ladies in apartment or chaperone young girls. Locality, service and appointments of the best. Highest credentials. No. 884-D.

Miscellaneous—Cont.

EXQUISITE perfect sets, Sevres Royal Doulton, Minton, Coalport, Cauldon. Dinner, dessert, fish, game, service, entree; other plates, cups, saucers. Set water, champagne; large, small, wine, sherry glasses. Cut glass ice-cream set, pitcher, bowls, dishes, etc; crystal decanters. Bargain. No. 888-D.

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Wanted

WANTED—Fur coat, 36 bust. Dark fur preferred. Must be in good condition, reasonable. No. 253-B.

WANTED—For a Miss of 16, short and slender, a fur auto coat. Must be in good condition, of good quality and reasonable. No. 254-B.

AEOLIAN PIANOLA ROLLS. Wish to buy reasonably only well-preserved, 88-note, Metrostyle and Themodist rolls. Desire exclusively rolls of Classical Music of any kind. No. 255-B.

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EDUCATED couple living in country and understanding scientific care of children will, in order to provide superior education for own children, assume care child. Infant preferred. Highest references. No. 590-C.

EUROPEAN gentlewoman, highly cultured, great linguist, seeks visiting position as finishing governess or companion. Especially valuable to women visiting New York. Experienced chaperon and competent shopper. No. 640-C.

SOUTHERN gentleman, 35. Of standing, with thorough business training and experience, desires position as manager or financial secretary to party, lady or gentleman. Investments, collections, payments and all details pertaining to management of estate properly executed. Bond in required amount and meritorious references furnished. Correspondence confidential. No. 641-C.

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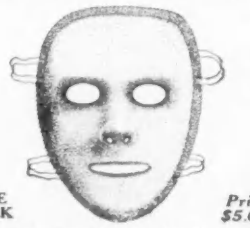

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"Bears"
We find old Bruin, in fact two of them, in an affable mood, having settled themselves on their haunches to support your books. With their great bulk, you are assured of a very serviceable pair of Book Rocks.

"Evil Spirit"
A splendid Indian figure with muscles taut—his body tense—his face expressing his awe and fear of the Evil Spirit.

"Scribes"
These cross-legged "scribes" make Book Rocks that are unusual. The appearance of stoicism and solidity suggests their ability to hold innumerable books.

"Unfinished Sketch"
The sculptor has all but finished his work but, so well has he done it, that it requires no great stretch of our imagination to finish for him in our mind's eye the beautiful line and contour of form that would be the finished figure.

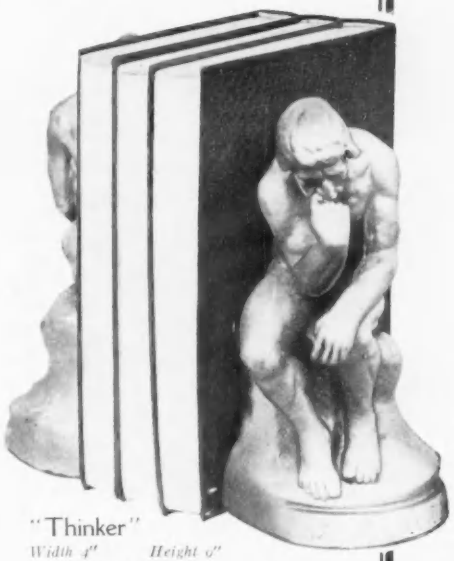
"A Good Story"
This jolly old monk with his kindly and beaming face as well as his full-hearted laughter makes us wish that we too might delve into the volume that he has found so interesting. His quaint old umbrella has fallen to the ground and adds another touch that makes this a charming Book Rock.

"Elephant"
These two elephants, pushing with all their strength, will hold your books in place.

"ARTBRONZ"

"Admiration"
Width 5" Height 6"
$5.00 the pair

"Lazy Student"
Width 5" Height 7"
$5.00 the pair



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Width 4" Height 9"
Special design and price
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Certainly this is a nude of exquisite beauty and grace. The maiden refreshing herself at the clear, cold pool, has found her reflection one that is pleasing, and the frog, in its admiration, questions not the trespasser.

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This lazy page has turned from his duties to what he finds more to his liking. He evidently is a great book lover, but we fear the volumes strewn about him are the most exciting novelties of his time rather than the volumes of a student. An exceptionally appropriate Book Rock.

"Thinker"

After Rodin's wonderful masterpiece that has caused such favorable comment on the part of art critics and connoisseurs the world over. It makes a gift that bespeaks a tasteful selection and is at the same time an acknowledgement of the recipient's appreciation of the beautiful and artistic.

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In jungle society he is undoubtedly considered a beauty and, although it is hard for us to accept the Darwin theory, nevertheless, we must admit that his brute strength and long-arm reach makes him splendidly equipped to serve us successfully as a Book Rock.

"American Eagle"

A superb piece and a wonderfully true reproduction of our national bird. The eagle in every line suggests his ability to defend and fight, if necessary, anyone that presumes to come too near.

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These three little cherub-like figures in their playfulness would push over your books if they might, but the chubby little dears are just able to keep them upright for you. This is an exquisite piece that all should like.

"Monks"

The monks, suggesting as they do the atmosphere of the cloister are studious figures and make appropriate Book Rocks for the library table.

¶ ***"Artbronz"*** Book Rocks are made of a heavy, bronze, seamless deposit over a baser core.

¶ ***"Artbronz"*** Book Rocks are guaranteed and we will gladly refund the purchase price if you are not satisfied in every particular.

¶ Go to the nearest dealer mentioned below or, if you are not convenient to any of these stores, order from these two pages to-day.

¶ The Book Rocks you select will be shipped promptly and in good condition.

¶ Kindly send P. O. money order or cheque, stating the Book Rocks you desire.

¶ Remember the ***"Artbronz"*** guarantee is an absolute guarantee.

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"Chimpanzee"
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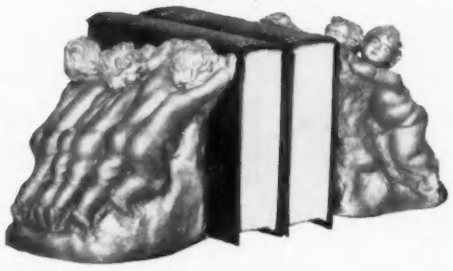

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EVEN in November, when few enrollments for this year are being made, the schools here keep their names and addresses before you.

These schools invite your investigation now, so that when next October arrives you will have complete knowledge of them. If, however, your children are to change schools in January, you can do no better than to study this list.

Unless you find on this page exactly the school you are seeking, remember that Vogue knows intimately more than four hundred of the best American schools, and is able to advise you accurately on your school problem.

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Let me furnish your Thanksgiving Mince Meat, Jams, Jellies, Brandy Fruit and Pickles. I can supply you with your favorites.

If you have an invalid friend whose appetite needs tempting delicacies—or children at school—a box of Geneseo fruits makes a most acceptable remembrance.

Now is the time to place *your* order.

The Geneseo Jam Kitchen puts up all kinds of sweets. Inquire at your grocer's—or I will gladly send my illustrated folder on request.

MISS ELLEN H. NORTH
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No. 5—Fresh Peaches—whole—in quart jars. No. 2—Grape Fruit Marmalade—11 oz. globe jars. No. 3—Mixed Pickles No. 4—Current Jelly—in half-pint glasses. Mince Meat—in quart and pint jars.

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The "Pointex" Heel — exclusively an "Onyx" innovation

Heading the list of desirable qualities in Women's "ONYX" Silk Hosiery are the following numbers which have many points of excellence, including the

"POINTEX" HEEL

When in need of satisfactory silk hose ask for these "ONYX" "POINTEX" Heel numbers.

Clocked Silk Hose in Black and White with Self and Contra-Clocks are sought after by Women who lead the fashion.

The "Pointex" Heel gives a slim graceful contour to the ankle

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All the above in 50 desirable shades

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Medium weight, finest thread silk, "DUB-L" Silk garter top, triple extra spliced heel and toe, with

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All the above in 50 desirable shades

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PERFECT COFFEE—95% OF THE CAFFEINE REMOVED

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VOGUE

FOR

DECEMBER

A handbook of new and unusual Christmas gifts, chosen especially for you by Vogue in the best shops, and indexed for quick selection.

The range of prices is remarkable—there are jewels and furs of great value, and there are also many inexpensive gifts that have none the less a surprising *chic*. A special section is devoted to appropriate gifts for men.

It is necessary to bespeak your copy of the Christmas Gifts Number in advance, unless you are a regular subscriber. The demand for it every year clears the newsstands in four or five days.

First aid to the last-minute shopper will be supplied through many additional pages of gifts. Like the December 1st number, this one will contain an extraordinary selection of Christmas announcements from the very best shops. It will also have the Christmas Index of welcome gifts for everybody,

Both December numbers will, of course, contain Vogue's famous offer to do its readers' Christmas shopping. Have you availed yourself of this in former years? If so, you know how much it lightens the burden of buying gifts—especially if you live at a distance from the first-class metropolitan shops.

GIFTS NUMBER

Dated December 1
On Sale November 24

CHRISTMAS NUMBER

Dated December 15
On Sale December 8

The longer your Christmas list, the more people you have to provide for, the more you will need the two great December numbers of Vogue. Christmas will not be a season of trouble and exertion if you rely upon them for the choice of gifts. Instead of the limited stocks of your local shops, through these two numbers you can choose at leisure from the greatest metropolitan shops. Do not miss either number. Each one complements the other, and they are both equally necessary.

If you are not a subscriber, but one of the many who prefer to buy Vogue from a favorite newsstand, you will find these numbers on sale about November 24th and December 8th respectively. But it will pay you to reserve your copies in advance. Ask the dealer to save them for you now—the next time you pass the stand—as the supply will last only a few days after each number goes on sale.

"Please do not open until Christmas—"

Look for these faces on your news-stand

You could write this on 1,000 packages, all suggested by the December Woman's Home Companion. There are 1,000 CHRISTMAS IDEAS in the December Woman's Home Companion — all practical and workable.

The December

WOMAN'S HOME COMPANION

15 cents on all news-stands

Look for these faces on your news-stand

The Girl who promised to wait—

"at the foot of the mountain." This is Diantha, the heroine of the most popular serial novel ever published in the Woman's Home Companion. In her new novel, Juliet Wilbor Tompkins tells how Diantha kept her promise.

It begins in

The December

WOMAN'S HOME COMPANION

15 cents on all news-stands

PARIS — MAYFAIR

Bringing the rue de la Paix to Bond Street in war time . . . and the man who did it

When war locked up the *ateliers* of Paris it left London facing a novel problem. Quite out of a blue sky hotels in the English capital were overwhelmed by American women who had come abroad to replenish their wardrobe in the *rue de la Paix* and who had been obliged to quit the continent without more than a glance at fashions.

Disappointment was the more keen because it was known that Paris dressmakers had their lamps filled and burning. Mannequins, rouged, svelte, *pétillantes*, were in the act of slipping into the latest variations of those complex-simplicities that make a Paris opening an artistic *fête*. Then came the war and the flight of foreigners from Paris. Except for the intrepid commercial buyer the rose-and-gray salons of the great designers were practically deserted.

But if women thought of clothes in Paris it is not to be supposed that they ceased to think of them in London. At a normal moment London would have had no difficulty in meeting from its own importations the cry of "its regretful guests" for French models. It is an admitted fact that certain London houses are headquarters for the best designs the French dress-artists produce. But the London importer makes his selection of Paris models from a fortnight to a month later than does the American. The European crisis caught him in this fatal interval. In another moment, so to say, following the ordinary programme, he would have had his autumn assortment safe across the Channel. With the outbreak of the war and the subsequent demoralization of shipping the transportation of French models became most complicated. . . .

PREMET
Bodice and sash of cop striped moire silk in soft rich colors, bordered with black moire. Skirt in black taffeta moire.

But there were these *rue de la Paix* Americans in London . . . their disappointment, their unappeased clothes-hunger . . . London could hardly fail them. If Paris was in eclipse, then, war or not war, Paris fashions must be brought to Bond Street. Thanks to the initiative and tenacity of one man this magic move was accomplished. The man was Handley-Seymour, 47 New Bond Street, Mayfair, W.

The name of this house has long been identified with the best of Paris by Englishwomen born to the brilliance of court society, to the Royal Enclosures, the exclusive circle of Cowes and the fashionable Riviera. But to the American visitor the display of French models at Handley-Seymour's, at the height of the war disturbance, came as a revelation. Here were all the latest and loveliest inspirations from Callot . . . from Premet . . . from Jenny . . . from Poiret . . . the models thought to be inaccessible.

The first American visitor who, one sunny September morning, discovered this palace of treasures, was not slow to spread the news. During the memorable "stranded" weeks of the early autumn Handley-Seymour became the rendezvous of smart Americans in London. From the Carlton to Claridge's they came; from Prince's Gate to Piccadilly. "It's so gay at Handley-Seymour's," it was said. "One would think she were *chez* Callot. The real French spirit is there; the same atmosphere of absolute freshness, the *je ne sais quoi* that makes the choosing of a new gown by a great French designer so delightful an adventure."

And the models. "You have too many," complained a New York woman; "and they are too lovely. I can't make up my mind which to order." Certainly from the fifty to sixty designs displayed (which is a very small group compared with Handley-Seymour's ordinary importations, but which, under the circumstances, was a most remarkable number), it was found possible for one to make quite as satisfying a selection as though she were in Paris. More satisfactory perhaps. One does not, at a single Parisian establishment, enjoy the advantage offered by Handley-Seymour, of seeing the best creations of the leading designers all brought together under one roof.

But back of the animation and the gaiety which such an unexpected display of Paris models in London produced, was the story of how Handley-Seymour brought this slice of Paris across the sea . . . Mobilization was at its height when the head of this firm set forth for Paris after clothes. Every traveler abroad at the outbreak of the war knows the delay and difficulties encountered at that time. Once or twice during the long, wearisome hours of the journey . . . side-tracked by Red Cross trains; his sympathies assailed at every point by crowds of refugees, the transportation of the wounded and tales of horror . . . once or twice Handley-Seymour asked himself if it were really worth while . . . all this effort and strain "just for a few clothes." But besides the American women in London, in whose interest the movement was made, there were the hundreds of women and girls employed in the Handley-Seymour workrooms. They must be kept together during the hard period of the war, and for this Paris models were essential. For Handley-Seymour *is* Paris in London.

A description of the three days spent in the *ateliers*, . . . of the selection of gowns under the strangely changed conditions and the return to London with them, all in less than one week, . . . is a tale quite by itself. With his arms, literally, full of the fragile and beautiful creations, ingeniously packed, forming, as one may fancy, an embarrassing amount of "hand luggage," Handley-Seymour journeyed back to Bond Street. By motor for the land-part, since there was no question of entering a railway carriage with half of the *rue de la Paix* in one's boxes. There was the incomparable two hundred and forty kilometers' drive from Paris to Havre through the sunny French country . . . wheat fields and *coquelicots* on the one hand, on the other bayonets, marching troops, war! A refugee-crowded Channel steamer, and then, past the placid English meadows and heatherbanks, from Southampton to Town. It is doubtful if French frocks, seasoned travelers though they are, were ever on a more adventurous jaunt!

The women who profited by the Handley-Seymour *coup* flaired at once the secret of this firm's success. The Handley-Seymour motto is "absolute duplication." Not only is there to be found at this establishment a larger choice of French models than is offered, without exception, by any other London house, but the exact reproduction of the original model . . . to the last *picot!* . . . is held to. When Handley-Seymour copies a Chéruit, for example, *every detail* is Chéruit. In passing, it may be said that the names of French houses supplying the materials used in a model are in every instance furnished Handley-Seymour by the original designer.

This minute duplication is priceless to a woman alert to the importance of detail in the success of a French design. Are you ordering a Callot from Handley-Seymour? Your gown will be *Callot* to its tiniest *nuance*. There is no compromise, no variance from the model, no easy patriotism in the substitution of English fabrics for French. A Handley-Seymour gown is . . . practically . . . the identical French creation.

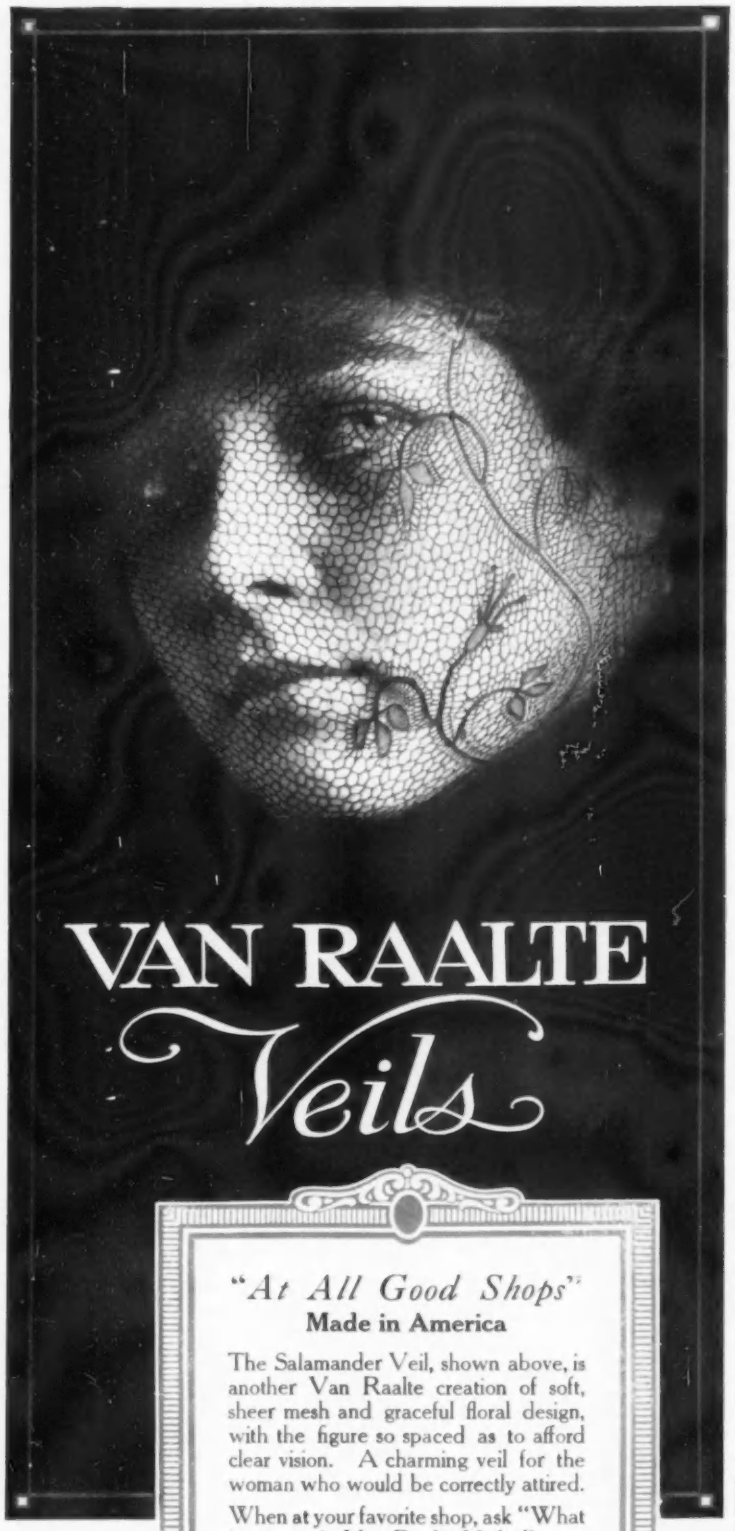
The Handley-Seymour clientele constantly expresses appreciation of the latitude of choice permitted by the generous policy of this house. If this importer wants a model he secures it, no matter how many he may already have ordered, or what its price. If this principle is a bit costly for Handley-Seymour it creates for the woman who orders there a delightfully free sense of "getting the choice."

Handley-Seymour prices are most awakening to anyone who will take the trouble to compare them with Paris prices for the same model. The saving in price of a Handley-Seymour copy of a French model over the cost of the same thing in the *rue de la Paix* is very considerable. American women are quick to grasp the obvious advantage of this variation in the cost of entering her gown at New York.

American women coming abroad for the Riviera season will find at Handley-Seymour an even more representative number of French models than that which proved so resourceful this memorable troubled autumn.

CALLOT
Coat worn in blue corded silk with black fox collar and cuffs. Bodice of the same material. Jabot and sleeve frills of creamy Brussels net. Boutonniere of red roses. Skirt smartly draped in black zibeline.

Appointments may be arranged in advance and a letter to **Handley-Seymour, 47 New Bond St., W.** in London at any time will bring to his clients all that is news concerning French fashions.



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All Van Raalte veils stretch without tearing, will wash and outwear three ordinary veils. They are the finest veils made—and all Made in America.

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76.—Herringbone Rib Silk Stockings in any color. $3.50 the pair.

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0521—Handsome Hand Embroidered Butterfly Design on Pure Silk Stocking of any color. $5.00 the pair.

0503—Pure Thread Silk Stockings with new and attractive Hand Embroidered striped design. Black or White with Black or White stripes. $5.00 the pair.

A103—Pure Thread Silk in staple shades. Hand Embroidered in self or any color. Pansy Pattern. $2.00 the pair.

MEN'S

1170—Imported Shaded Lisle Socks with Black stripes. Medium weight. 69c the pair.

6152—Finest French Lisle Socks. Black with vertical stripes in White, Blue or Red. $2.50 the pair.

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16—Black Pure Silk Sock, with five lines of Hand Embroidered Fancy Black and White clocking. Or to order in any color. $5.00 the pair.

67—Fine quality English Four-in-hand Scarf. Black with White, Red, Blue or Orange stripes. $2.00 each.

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VOGUE

Pattern Catalogue Autumn 1914

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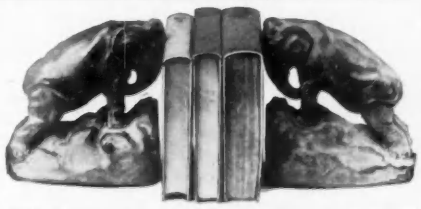

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VOGUE, 443 FOURTH AVENUE, NEW YORK

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Sent on Approval.
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Continued

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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(Continued)

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Models at $8, $10, $12.
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But these crowded weeks before Christmas are not only the time for buying gifts, but also gowns and suits, toilet preparations, hats, furs and all manner of other things needed for the holiday season. On these pages you will find them classified for quick reference.

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New York—*Continued*

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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THE TALLY-HO, 20 East 34 St., N. Y. Tel. Murray Hill 5924. Luncheon, 11-3; Afternoon Tea, 3-6. Dinner, 6-8, 85 cents. "Picturesque, novel experience."—N. Y. Herald.

THE ENGLISH PLUM PUDDING SHOP Special Luncheons and Suppers, Fifty Cents. Write for list of home-made delicacies. 49 W. 39th St., N. Y. (Near Lord & Taylor.)

THE FERNERY, 22 E. 33rd St., N. Y. The oldest Tea Room in New York. Club Breakfast, Lunch, Tea, Dinner. Also a la Carte, 8 A.M. to 8 P.M. Exclusively Home Cooking.

Toilet Preparations

BEAUTY HINTS. The Marinello System will make your complexion as clear & youthful as a child's. Nothing like it. Endorsed by physicians. Marinello Main New York Office, 366 Fifth Ave.

MANULOTION, a vegetable bleach for face, neck, hands; relieves sunburn & hang-nails; renders skin soft & smooth. Harmless. Mail 60c. R. S. Foster, 366 Broadway, R. 1211, N. Y.

DAINTY WHITE—for the Evening Toilet. A perfect whitening for the neck and arms. Harmless, will not rub off. 50c. by mail. Ray Mfg. Co., 246 W. 46th St., N. Y.

JEAN CRAIG'S ROSE JELLY—A new rouge of exquisite color in jelly form. Can't be detected. Will not rub off. Harmless. Jar 75c. Bleaching Cream $1.50 & $2.50. 178 W. 81 St., N.Y.

LOTUS NAIL ENAMEL, the popular nail polish, and jar of Lotus Nail Bleach (cream) sent postpaid 25 cents. O. M. S. Co., 50 Ferry St., New York.

FRENCH CLEANSING LOTION removes the dead cuticle that causes wrinkles. Strengthens the muscles. $3 prepaid. Mme. Hélène, with Alice Maynard, 546 Fifth Ave., N. Y.

CHAMOIS HYGIENIQUE. A daintily perfumed chamois for pocket in individual envelope, 15c. Parfumerie Riviera, 450 Fifth Ave., N. Y.

CREAM OF PEARLS—Beautifier, nutrient, cleanser combined. Banishes wrinkles, gives pearl-like lustre, $1. Altman's, McCreery's, Loeser's, Stern Bros. Sample 10c. G. Richie Co., Bklyn.

Toilet Preparations—Cont.

QUIN-SEC FACE PACK. Wonderful for removing wrinkles, flabby chin and reclaiming facial contour. Price, $2.50. Write for booklet. K. M. Quinlan Parlors, 166 Lex. Ave., N.Y.

HEALTH CREAM—Wonderful tissue builder and bleach. Makes smooth faces and youthful hands. Pure, freshly made and unscented. $1 jar. J. B. Co., Rochester, N. Y.

BARLATTAR Hair Grower will not change the color. Its value has been successfully demd. for 14 yrs. 75c. per bottle. Booklet, Miss A. G. Lyford, 128a Tremont St., Boston, Mass.

BARLATTAR EYEBROW GROWER makes thin light-colored brows thick, dark & silky. Especially good for granulated eyelids & falling lashes. Jar $1. B'klet, Miss Lyford (address above).

ELIZABETH HUBBARD'S ROSE TINT A rouge in jelly form of most natural coloring. Cannot be detected. Harmless; lasting & delicate. 75c jar. Elizabeth Hubbard, 106 W. 47 St., N. Y.

DAPHNE SKIN TONIC and Cleansing Cream. Will give & preserve the beauty & bloom of a lovely complexion. Removes flabbiness. Tonic 75c. Cream 50c. Elizabeth Hubbard, 106 W. 47 St., N.Y.

JAPONICA LOTION—A liquid powder; cooling and refreshing. Particularly beneficial for oily skins & shiny noses. Durable. Pink, cream or white: $1. Elizabeth Hubbard, 106 W. 47 St., N.Y.

PALE? Look healthy by tinting cheeks and lips with Sweet "16" Blush. Harmless and defies detection. Prepared for the Gentlewoman. Postpd. 50c. Sweet "16" Co., 4211 B'way, N.Y.

DAINTY HOME TREATMENT BOX—Just what your complexion needs. Creams, tonics, rouge, etc., that freshen the tired skin, full direc., $5. Mary Grey Co., 2 E. 46 St., N. Y.

THE GERBAULET PURPLE LINE For Scientific Care of the Skin. A visit or correspondence solicited. Gerbaulet Institute, 500 Fifth Avenue, N. Y.

BUENA TONIC for My Lady; also for "My Gentleman's Toilet." Autoists and equestrians unanimous in praising its merits. $1 prepaid. Jean W. Butler, 422 S. Hoyne Ave., Chicago, Ill.

THE GIRLISH CHARM of a clear complexion: Mme. Moseley's French Cream removes blemishes. Absolutely pure. Recommended by Mme. Nordica. $1. 164A Tremont St., Boston.

GAIL KANE star of the **MIRACLE MAN** indorses Verney's latest and most refined perfume Amber. One oz. bottles, $1.50. Sample free. Parfumerie Verney, 37-39 E. 28th St., N.Y.

KREMOLA makes the skin BEAUTIFUL. A scientifically medicated snow-white cream. Removes tan, liver spots, pimples, etc. Booklet free. Dr. C. H. Berry Co., Chicago, Ill.

YOUTH & BEAUTY PRESERVED by The Viking Preparations. For sale at Altman's, McCreery, Sterns, Lord & Taylor. By mail, Wright Sisters, 153 E. 54th St., N. Y. Booklet.

DIXIE BELLE! Three preparations used by ante-bellum Southern beauties who cared for their exquisite complexions at home. Trestment Box, $3. Dixie Belle Co., 5 E. 35th St., N. Y.

JULIA MARLOWE recommends Mme. du Four's Face Powder. Send two cents for sample and booklet. Mme. du Four, 1010 F St., N.W., Washington, D. C.

LA MEILLEUR face poudre (rain-proof), French dry rouge, skin cleanser, cold creme. Perfectly pure. All beauty builders, 75c each, postpaid. Le Soeurs Co., Findlay, Ohio.

Toys

CHILDREN'S GIFT SHOP—Educational toys and miniature construction materials, sand outfits, doll-houses & furniture. Balsam bags & beasts. Stryvelyne Shop, Inc., 7 W. 45 St., N. Y.

WOODEN BEADS our wonderful new material for the children. Beautiful in design and color. Unique for tree decorations. Wide variety. Stryvelyne Shop, Inc., 7 West 45 St., N. Y.

MINIATURE LUMBER, think what that means! Your boy can build with clean cut non-splitting wood anything the real engineer or builder can. Stryvelyne Shop, Inc., 7 W. 45 St. N.Y.

JAPANESE CHRISTMAS TOYS Direct from the Orient. A quaint bagful for boy or girl. $2.50. Elizabeth Coleman, Baby Shop, 247 S. 20th Street, Phila., Pa.

AMERICAN PEACE DOLL—Cloth, 25c & 2c postage. Colors harmoniously arranged. Cultivate true patriotism in the child! Sold in leading shops, or 113 W. 4th Ave., Cincinnati, Ohio.

LITTLE SUFFRAGIST Love me, love my cause. Most attractive doll of the season, 25c and 2c postage. 113 W. 4th Ave., Cincinnati, O.

Trousseaux

WEDDING VEILS and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East 43rd Street, New York. With Quiller.

WEDDING GOWNS and trousseaux a specialty. Orders by mail satisfactorily filled. Mrs. Copeland, 334 Fifth Avenue, New York.

Trousseaux—Cont.

THE WEDDING GOWN will be distinctive, the veil beautiful, if made by Homer. Prices reasonable. Materials accepted. Out-of-town orders. 11½ W. 37th St., N. Y. Greeley 5265.

Unusual Gifts

FOR CHILDREN—WILE-AWAY BOXES Ideal for birthdays, convalescence or journeys. Each one individual. $4, $5, $6, $7.50, $10 up. Elizabeth H. Pusey, 16 East 48th St., N. Y.

CONVALESCENCE BOXES for Grown-Ups. Filled with little amusements and comforts for the invalid. Each one individual. Prices from $5. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

KRIS KRINGLE'S TREASURE HOUSE. A real house filled with gifts. Read about it in display advertisement in this issue. Elizabeth H. Pusey, 16 E. 48th St., N. Y.

CARBONE'S FLORAL ARRANGEMENTS are well known. Let us send your friend a Christmas gift both seasonable and unusual. Prices $2 up. You may safely leave selection to us.

A FLOWERING OR FOLIAGE PLANT in the right pot or basket is always welcome. This Carbone specialty delivered direct from Boston to all Eastern points. Elsewhere thru our agents.

INSTEAD OF A CARD why not send a beautiful rose in one of our delicate "single rose vases." $1 or $1.50. Delivery in vicinity of Boston or N. Y. Expressage or mail to outside points extra.

IF YOU WANT TO FIND really unusual things be sure to visit this interesting shop. Our exquisite novelties must be seen to be appreciated. Carbone, 338-342 Boylston St., Boston.

DOLL'S FURNITURE—Cedarwood, white & mahogany enameled. Parlor, dining-room and bedroom sets. Price per piece 15 cents up. Shut-in Society, 62 E. 34 St. Tel. 1395 My. Hill.

THE MARKET PLACE FOR UNIQUE Jewelry, pottery, leather, textiles, or metal work from experts, in all crafts, throughout the country. Nat. Soc. of Craftsmen, 119 E. 19 St., N.Y.

NEW AND DISTINCTIVE GIFTS from the Orient. Many new to America. Illustrated catalogue now ready. See large advertisement this issue. Bertha Tanzer, 20 W. 30th St., N. Y.

A CORDUROY BATH ROBE in delicate shades, makes a wonderfully acceptable gift. Slippers to match. Correspondence solicited. Emily Pratt Gould, Richmond Hill, N. Y.

KATE DAVENPORT'S DOLLS. Any kind of doll dressed to order. Also cosy, vanity, telephone, first aid and guest room dolls. 22 East 34th St., N. Y., and Garden City, L. I.

LACQUERED BON BON BOXES decorated with quaint, old-fashioned designs. 4½-in. round, 36c; 7½-in., $1.20. Sent filled and prepaid. Illust'd folder of dainty gifts upon request. (Cont.)

MINIATURE JAPANESE GARDENS, complete, 75c up. Favors in hand-decorated lacquer: flower-holders, 50c each. Dec. lacquer candlestick with Mission candle, $1 prepd. (Cont.)

CHURCH FAIRS, Bazars and Holiday Sales realize generous profits from our "Guild Service." Unique gifts on a liberal basis. Forest Craft Guild, 6 E. 39th St., N. Y.

CHRISTMAS SPECIALS. $5.75 long, quilted silk robes for men or women. Silk negligees, $5.75. Silk "Tango" coats, $4.75; Baby silk jackets, $1.25 Booklet. Allen Co., Imp., 500 W. 177 St., N.Y.

CARD CASES AND OPERA BAGS of Velvet, exquisitely hand tooled & colored—blue, brown, gray, violet, etc. Cases, $1.35. Bags, $2.25. The Gift Shop, 46 Elm St., New Haven, Conn.

EVERY WOMAN loves the unusual. The restful atmosphere of the Alchanquin Studios affords a delightful shopping place for hand-made jewelry & imported novelties. (Cont.)

EVERY MAN has the conventional jewelry; get him something different. Carved crests in gold or silver on special order. 41 West 36 Street, New York City.

WALT WHITMAN "Ivorex" Plaques of the good grey poet's birthplace, Huntington, L. I. Made in Eng. from photo. Beautiful soft tones, $2. H. F. Rogers Co., Huntington, L. I.

THE PORTO RICO STORE, 501 5th Av., N. Y. Guest Towel $1. Initial towel $1.25. Centerpiece $2.50. Doilies $1. Luncheon set $17.50. All with the distinctive Filet Tiré. (Trade.)

GIFT SHOPS WRITE For our special Christmas offer. The Baker Handcraft Shop, Springfield, Mass.

LITTLE BROTHERS COMMUNITY creates Gifts of Unique Designs in Hand Wrought Jewelry, Silver, Brass and Copper. Send for Lit. of this Altruistic Institution, Laurel Glen, Conn.

PAPER NOVELTIES FOR GIFT SHOPS Fine sales assured—send for catalog and special discounts. The Little Work Shop, 443 Clermont Avenue, Brooklyn, N. Y.

INEXPENSIVE HOLIDAY GIFTS Wide variety of useful and beautiful articles 15c to $2.75 incl. photo frames, etc. Free ill. catalog. The Little Workshop, 443 Clermont Ave., Brooklyn, N. Y.

"RAINY DAY TABLE" and chair (folding). Newest gift for children—10 occupations absorbingly interesting $5. Send for photo. Rainy Day Table Co. P. O. Box 347, Newark, N. J.

Unusual Gifts—Cont.

ALL CHILDREN LOVE GRAB BAGS. Individual grab-bags, suitable for Christmas or birthdays, 75c, $1 and $1.50. State age and sex. Filled to suit. R. D. T., Box 347, Newark, N. J.

SPELLO the great educational game for children (11x14 in.), just publ. Special Santa Claus box, pstpd. 60c. Stamps accepted. Gift Shops take notice. C. J. Budd, 44 W. 22 St., N.Y.

THE EDITH ALLEN HALL cross-stitched linens for distinctive gifts. Original patterns. Send bank ref. for box on approval. Exp. pd. one way. 364 Bedford Av., Stamford, Ct.

WE ARE PLEASED to send our book of Dainty Little Gifts to Vogue readers. They appreciate our ideas which are "Voguish" and therefore interesting. Pohlson's Shops, Pawtucket, R. I.

LET US HELP with your Christmas Shopping. Our illustrated Folder shows a few of the many unusual things we carry. The Clover Shop, 290 Westminster St., Providence, R. I.

GIVE HIM— A beautiful Ivory tone stein with raised Gold initial. Sent prepaid in U. S. for $2. De Lan & McGill, Trenton, New Jersey.

THE DUTCH ART STUDIO productions are original and different. Dutch leather goods, china, sachets & cards. Lustre salts & peppers boxed with catchy verse, $1.50. 159A Tremont St., Boston.

"WHY SHOULD YOU WORRY" —a little Dutch leather owl book-mark in envelope with verse, 25c. Catalogue on request. 159A Tremont St., Boston, Mass.

1000 LAUGHS—"More fun than a barrel of monkeys." Send 10c for the Fairy Fortune Book, with gems of wisdom. G. P. Guerin, 4229 Washington Blvd., Chicago, Ill.

HIDDEN TREASURE BOX, $3.50 prepaid. A charming Gift Box for children. 12 amusing & useful gifts, carefully chosen. At Brentano's, Mayfair or Mrs. E. Lewis, 66 E. 77 St., N. Y.

WITCH BROOM for the hearth. Quaint, decorative and practical gift made by southern negroes. 45 in. long. Postpaid $1.50. "Studio Shop" Studios 20, 21, & 23, 96 5th Ave., N. Y.

HAND BAGS in unusual designs, made to match gowns. Beautiful Opera Bags for holiday gifts; models submitted by appointment. Tel. Stuy. 1940. Mme. Cauthers 8 E. 16th St., N. Y.

SERVING MADE EASY—Unique Gift. Servette. Revolves and passes all articles at meal time. Attractive and useful. Write for booklet. McGraw Mfg. Co. 16 So. St., McGraw, N. Y.

THE SHEFFIELD SILVER SHOP—Imported Sheffield Plate in exclusive correct period designs for Wedding, Birthday & Christmas gifts. Robert Fitch, 295 Fifth Ave., New York.

ORIGINAL GIFTS for young & old. Traveling made easy—Innovation bags. Folding tea trays. Writing desks & trays for invalids. Booklet. Mrs. G. Herzog, 38 E. 73d St., N. Y. Tel. 2122 Lenox.

100 INDIVIDUAL PORTIONS, finest, pure Ceylon Tea, parcel post, $2.50. Try them and be satisfied. 1 lb. pkgs., 75c, $1, $1.25, $1.50. Gertrude H. Ford Tea Co., 245 W. 125th St., N.Y.

NEWEST CONFECTION—Hickoryisques & Pecanisques—latest delicacy for Tango Teas. In boxes for gifts in place of bonbons. Parcel post, 65c. Gertrude H. Ford, 245 W. 125th St., N. Y.

OLD WATCHES MADE into VANITY Cases. A beautiful vanity case with mirror & puff made from your watch case in 10 days. Rose Olga Tritt, 366 Fifth Ave., N. Y.

GIFTS THAT ASSURE grateful appreciation. Exquisite corsage bouquets—American Beauty, La France, Killarney Roses, Violets, Carnations Wonderful Japanese fibre, moist and soft. (Cont.)

ONE can hardly tell them from genuine blossoms. They feel, look, smell real. Not made of cloth. Absolutely new. Send 10c for rosebud. Kynett Penfield, 1600 Broadway, New York.

PALMCRAFT BASKETS for flowers, bonbons, sandwich or work-basket. Prices, 40c, 50c, 60c, 70c, prepaid. Pine Tree Inn, Art Shop, Boston Road, Marlborough, Mass.

HAND WOVEN TEXTILES, decorated boxes and imported novelties. Sarah Randolph Morse, Frances Brooks Stebbins. Craftsman Bldg., 11th floor, 6 E. 39th St., N. Y.

THE FORGET-ME-NOT SHOP Williamstown, Mass., offers unusual gifts for young and old. Mail orders a specialty. Write us for suggestions for holiday gifts.

SHAMPOO JACKET. The newest adjunct to a woman's wardrobe, both practical and dainty. Pink, blue and lavender, $3 prepaid. Write for booklet. Reilley Co., 149 W. 35th St., N. Y.

GIFTS OR PRIZES. Send $1 for four-leaf-clover tray. Good luck sentiment on box. Unique. A symphony in green and gold. Upton Paine Studio, Salem, Mass.

Willow Furniture

BRENNAN WILLOW FURNITURE—Best made & inexpensive. Mail orders with money-back guarantee a specialty. Sketches on request. Walter J. Brennan Co., 7 E. 42nd St., N.Y.

NEWLY designed pieces of McHugh-willow Furniture, Chatterton Tea Tables, the Osborne Confidante. New Bird Cages & Flower Holders. Jos. P. McHugh & Son, 9 W. 42d St. No agents.

Modish Evening Frocks

Extremely Smart Evening Gown, of black satin, and net, trimmed with velvet and monkey fur; long scarf of net falling from shoulder and fastening with velvet band at wrist; girdle finished with jet strands and spray of flowers . . $79.50

Dainty Dancing Frock of satin, with waist and tunic of chiffon, edged with paillettes; small yoke of filet lace; large corsage flower of chiffon; waist net lined. May be had in black, white and all desirable evening shades $55.00

Dancing Dress, made of cream shadow lace combined with charmeuse, in any of the pastel shades; lower flounce of accordion plaited chiffon; sheer waist, lined with net; chiffon yoke, and finished with flower at shoulder $25.00

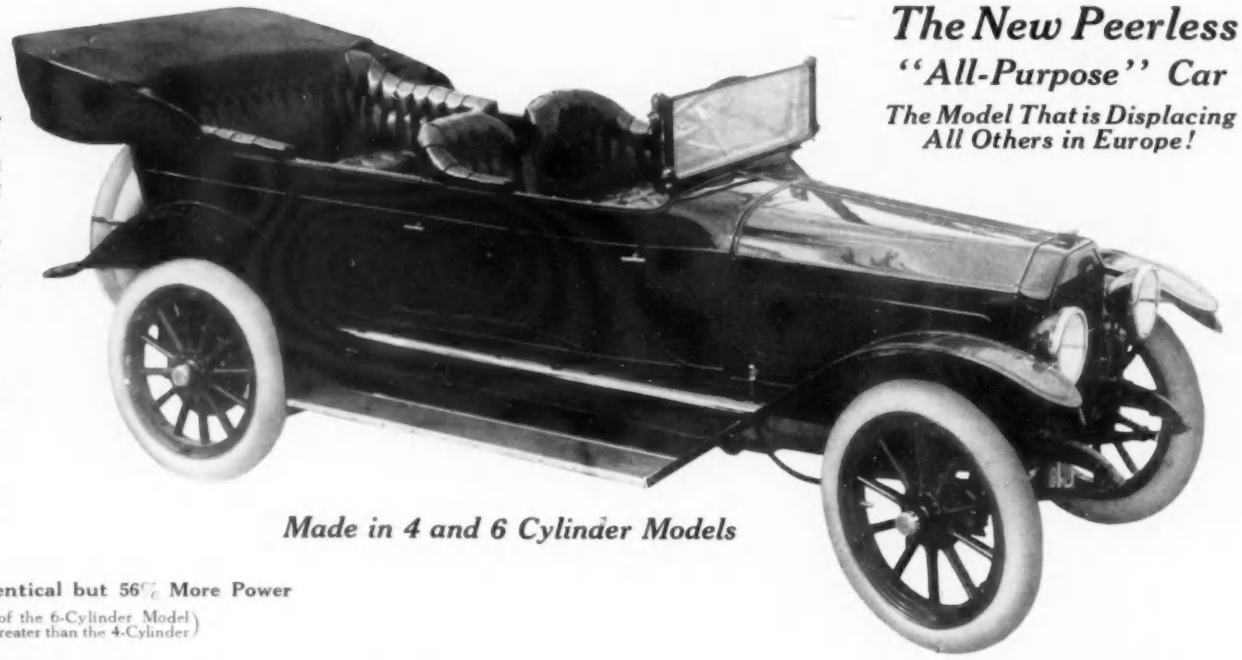
STERN BROTHERS

West 42nd Street **NEW YORK** **West 43rd Street**

The New Peerless $2,000

The Latest European Specifications and "Peerless" Quality for $2000

(Six Cylinder Models $250 Additional)



The New Peerless
"All-Purpose" Car
The Model That is Displacing All Others in Europe!

How This Car Compares with the Average of 39 of the Leading European Models!

39 European Models Average Wheel-Base 112.2 Inches—Average Cylinder Capacity 2324 c. c.

Peerless 4-Cylinder Model Wheel-Base 113 Inches—Cylinder Capacity 3615 c. c.

Made in 4 and 6 Cylinder Models

Wheel-Base Almost Identical but 56% More Power

(The Wheel-Base of the 6-Cylinder Model is only 8 Inches Greater than the 4-Cylinder)

The Situation in Europe!

In Europe an over-powered car is now avoided by experienced buyers. Europeans know it uses unnecessary fuel, creates tire expense. Such heavy cars must necessarily have a long wheel-base.

When a way was discovered of producing equal ease of riding on a shorter wheel-base all Europe turned to the short wheel-base car! Note the specifications of 39 of the leading cars of European make ☞

Note These Unusual Features in This New "All-Purpose" Car!

Remarkable System of Spring Suspension on Chassis produces an ease of riding heretofore found only in the longest and heaviest cars made.

$5,000 Equipment!—such as tire pumps, mohair top with cover, two-unit lighting and starting system, ammeter, dash light, speedometer, rear gasoline tank and tires, one-man top, divided front seats, full-carpeted floor, all regular Peerless quality.

Style and Beauty Only Obtainable in Aluminum Bodies—as used in the Peerless "48-Six" and all other makes of $5000 cars. The first car of its price in which this material is used.

Spiral Bevel Rear Axle Gear—the same as used heretofore only in the highest priced cars sold in America, identical in design with the 1915 Peerless "48-Six."

Divided Front Seats—with full-carpeted floor from dash to rear seat, improving ventilation of front compartment, gives more room for driver's right arm, promotes sociability and convenience.

Extra Large Wide-Opening Doors—Three-Abreast Rear Seat—and many other comfort features found heretofore only in $5000 cars—Actually duplicating in comfort the Peerless "48-Six."

The Peerless "All-Purpose" Car is designed to interest experienced buyers familiar with and desiring all the improvements and comforts of a $5000 car for $2000. It is not a $1400 car built to supplant a $1600 car.

39 of the Leading European Cars!

Makers' Horsepower Rating of Thirty-nine Leading European Light Cars

ALBION	Scotland	15	H. P.
ARGYLL	Scotland	12–18	"
BAGULEY	England	15–20	"
BENZ	Germany	12–20	"
BERLIET	France	15	"
BIANCHI	Italy	12–18	"
BRASIER	France	12	"
CHARRON	France	15	"
CLEMENT	England	12–16	"
CROSSLEY	England	15	"
DARRACQ	France	12	"
DE DION	France	12	"
DE LAGE	France	14	"
DE LAHAYE	France	12–16	"
DE LAUNAY BELLEVILLE	France	17	"
ENSIGN	England	18	"
FIAT	Italy	15–20	"
F—N	Belgium	12–14	"
HISPANO SUIZA	France	15–25	"
HOTCHKISS	France	12–16	"
HUMBER	England	14	"
ISOTTA	Italy	14–18	"
ITALA	Italy	14–20	"
LANCIA	Italy	15	"
LORRAINE DIETRICH	France	12–16	"
LEON BOLLEE	France	14	"
MARTINI	Switzerland	15	"
MERCEDES	Germany	12–15	"
METALLURGIQUE	Belgium	15–20	"
MINERVA	Belgium	14	"
NAPIER	England	15	"
OPEL	Germany	8–30	"
PANHARD	France	12	"
PEUGOT	France	12	"
RENAULT	France	13–9	"
ROCHET SCHNEIDER	France	15	"
SINGER	England	14	"
SIZAIRE NAUDIN	France	10–12	"
STRAKER SQUIRE	England	15–20	"

The cylinder capacity of the Peerless "All-Purpose Four" is 56 per cent above the average of these 39 European cars. The average of the 39 European wheel-bases is 112.2 inches.

FOR DEALERS—If you are a progressive dealer and are located in a town where the Peerless is not now represented, write for the details of our plan of unusual co-operation on first car sales.

THE PEERLESS MOTOR CAR COMPANY, CLEVELAND

(Licensed under The Kardo Company Patents)

Makers also of Peerless Trucks

(49)

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Vogue is preparing for the

CHRISTMAS SHOPPING SEASON

The forehanded reader will act at once

The next Vogue is the

CHRISTMAS GIFTS NUMBER

Dated December 1

NOVEMBER 15, 1914

VOL. 44. NO. 10
WHOLE NO. 1011

BETWEEN now and Christmas several thousand Vogue readers will ask Vogue to do some part of their Christmas shopping. This may mean that Mrs. A——— will let Vogue buy for her only a single gift, while Miss B——— will, on the other hand, depend on Vogue to do *all* her buying for a large circle of family and friends.

Even now, the more forehanded members of Vogue's family have started their buying. This Vogue, although it appears a month and a half before Christmas Day, is full of gift-suggestions. There are many pages of gifts such as marked silverware, which have to be ordered long in advance. All through the advertising section, you will see Christmas suggestions—in fact on *any* page of this Vogue, you are quite likely to find something that will give you an excellent start for your Christmas shopping.

One woman, who has already begun her holiday buying, allowed Vogue the other day to glance over her list; and from it we took the idea for the little hypothetical list on page 126. With its many blanks, that list is probably very much like your own. As a filler of all such blanks, no doubt you have learned by experience to rely upon Vogue's Christmas numbers. Very early in the autumn our editors began to search the shops for Christmas suggestions. The two Christmas numbers of Vogue, as page 15 tells you, are published on dates that allow you to do your shopping in plenty of time.

"BEST SELLERS"

In the last Vogue we published a page called "Six Models." It showed the Vogue patterns which, in the early season, had proved themselves most popular. Now, on page 118 of this Vogue, we have prepared for you a final showing of this season's most successful pattern designs. As this has been a season of perplexity about dress, this page will help you choose your wardrobe from among those models which many other women have taken for their own this year.

By the way, have you armed yourself with a copy of Vogue's new Pattern Catalogue? As a handbook of the new mode, it is worth having even if you are not yet a Vogue Pattern user. See page 20.

CHRISTMAS AGAIN

Unless you subscribe regularly to Vogue, it is necessary to make quite sure that you will receive the two December numbers on their respective days of publication. Vogue has bent every effort toward getting them out promptly; in fact, the Christmas number, dated December 15, will be published in the east as early as December 8. This has been done for your special convenience in ordering your gifts and having them delivered; but it will fail entirely in its purpose if you do not make the most of it by bespeaking your copy in advance, and securing it as soon as it appears at your newsdealers.

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A MONTH and a day before Christmas, Vogue will publish its annual Gifts Number—a carefully planned catalogue of the Christmas shops. From this number you can select a new, welcome, and appropriate gift for every friend on your list.

But before you turn to the great gift section in the next Vogue, you will find another section, of some sixteen pages, devoted to the Fashion Fête. If you attended that unique New York fashion opening, you will find its best things preserved for you in illustrations and descriptions; if you did not attend, the next Vogue will bring you a faithful report of it.

Do not miss the gowns, hats, wraps, and other garments designed by the New York dressmakers and modistes for the Fashion Fête. In the unlucky absence of Paris models, these New York houses have fulfilled the duty that has devolved upon them. They have regarded this as their opportunity to show their loyalty to Paris; as Vogue has already remarked, in the present crisis they have acquired self-confidence and have succeeded beyond all expectations in bridging the present gap between Paris and ourselves.

THE GIFT SECTION

For the next Vogue we began, early in the autumn, to glean the shops' best offerings. *In* the next Vogue you will find them—ranging in price from $500 down to $1 and less—conveniently grouped for quick comparison. Even if you are in New York, you will need this great résumé of what its smartest shops are showing; and if you are not in New York, the next Vogue will be invaluable to you.

The gift section, of course, is largely pictorial. In posing the hundreds of gifts that it will contain, we have gathered together those of each kind. For example, one page shows a group of presents for the baby; another page, gifts for the elderly woman; still another, for the man of the house—and so forth, until every one has been provided for.

This arrangement will save you much time in finding your gift for each person. There is a great and delightful contrast between hurrying hither and thither in the crowded shops in search of what you want, and sitting quietly at home with all the best things spread out systematically before you.

GIFTS DE LUXE

One very original page in the Christmas Gifts Number will show gifts that cannot be duplicated—among them, an old fan of the Louis XV period, a Lowestoft basket, a Lalique flower bowl, and other things of great distinction. Only one of each may be had in New York, and it will necessarily go to the reader who orders it first.

Even when you are buying things that are offered in great numbers at the beginning of the season, it is well to remember that many of them will be sold out by Christmas week; and especially if you live at a distance, it behooves you to begin your Christmas shopping very early.

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MRS. HARRY PAYNE WHITNEY

A market-place in Bagdad: merchants at their silken booths, fakirs performing tricks, young women with their faces hidden by veils, parrots screaming shrilly, a dancer, blue and yellow and green, and on her hands a huge green and yellow bird, swaying to the rhythm of the dance,—Mrs. Whitney in the oriental scene of the tableaux given at Mr. Clarence H. Mackay's Long Island home for the benefit of the Nassau Hospital

VOGUE

LOVE TOKENS OF THE OLD RÉGIME

Wonderfully Wrought and Richly Jeweled Were the Costly Trifles Which Commemorated Sentimental Happenings in France

AMONG the beautiful things of the Morgan collection recently loaned to the Metropolitan Museum of Art, is an assembly of small objects by which romance and tragedy are conjured in tangible form from the half-forgotten past. The official catalogue of the collection pays little attention either to romance or to tragedy, but individual search for them among these *bijoux intimes* of the eighteenth century is richly rewarded. Snuff-boxes, needle and manicure cases, boxes for powder, rouge, and patches, parasol handles, card-boxes, smelling-bottles, and bonbonnières fill the cases devoted to this collection. Each is the work of a master craftsman in gold, silver, enamel, or faïence; each was made as a personal souvenir of a betrothal, marriage, birthday, or *affaire de cœur*; and each bears an inscription of sentimental import, which is often written in precious stones.

On the tablets within fashionable frivolity jotted down its dance partners

"Je garde mon secret," announces the debonair cherub of a perfume bottle

An exquisite miniature framed in diamonds appears on the "carnet de bal"

"CARNETS DE BAL"

Severed from their original owners by death or the vicissitudes of fortune, they drifted singly, in pairs, or in small collections to the Morgan house at No. 13 Prince's Gate, where they were a source of much interest to the late Pierpont Morgan, who took special pleasure in showing the collection to connoisseurs and personal friends.

If love prompted the making of these beautiful trifles, love also perfected their execution, for the artists wrought with consummate skill and each signed his special craft, of metal work, jewelry, enameling, or painting, which went to form these works of art in miniature.

The Fragonard room which holds the beautiful panels originally designed by Fragonard for the pleasure-loving Madame du Barry, is a fitting background for the display of these *carnets de bal* which constituted probably the only collection of this kind. There are one hundred and twenty-four *carnets de bal* in this collection, and there is not a single duplicate of design. They were collected by M. Bernard Frank, a banker and connoisseur in Paris, who spent twenty-seven years in gathering them, and were purchased by the late Pierpont Morgan in 1910. They represent work of the eighteenth century, from the last days of Louis XIV to the first French Revolution.

Jeweled rosary and diminutive missal hide beneath seeming vanity

COSTLY TRIFLES

These extravagantly splendid holders for the dance programs of court beauties are not unlike in shape to the cigarette cases of the present day or to the calling-card cases in use not many years ago. When opened, however, the *carnet de bal* discloses ivory tablets fastened by gold or jeweled buttons and a tiny pencil of gold or jeweled mount. Chiefly designed to hold dance-cards, as the name implies, they not infrequently served also for toilet accessories. Evidently they were the forerunners of the modern vanity bag, for not a few of them were equipped with mirrors and secret receptacles for powder, rouge, patches, or breath perfumers.

That they were not mere bibelots, objects of curiosity for museums, of luxury for the boudoir, or of decoration for the salon cabinet, as their weight and the delicacy and costliness of their workmanship might imply, but were of every-day service is confirmed by close inspection, for many of the ivory tablets bear evidence of erasures and the pencil marks of frequent, if not hard usage.

There is great variety both in design and material. Gold, silver, and enamel, either singly or in combination are freely used. Many cases are of porcelain, mother-of-pearl or lacquer, and some are a veritable lace-work

of perforated ivory. Where painting is introduced in the form of miniature landscape, figures, or portraits, it is the work of painters of note who sign their work,—such men as Sicacradi, Wester, Huet, Carl Vernei, or Cosway.

BY WAY OF ORNAMENT

Mythological subjects are not infrequently used and they are wrought with microscopic fidelity and much charm, as in the mother-of-pearl case with narrow bands of gold and blue enamel, which is illustrated at the left on page 31. The center of the case has a hectagon of Sèvres framed in alternate bands of gold and blue enamel. Against the blue background are white figures of the three Graces dancing around a Greek pillar and brandishing the bow and arrows of Cupid, while Cupid kneels in supplication on the pillar.

Portraits in miniature and jeweled monograms are among the richest of the decorations on the *carnets de bal*. The miniatures rival in beauty many of those in miniature collections. Exquisitely delicate is that of the *carnet de bal* illustrated at the right on the preceding page. A diamond frame separates the portrait from the gold and white enamel of the case, and "Souvenir" in diamonds gleams from the cover.

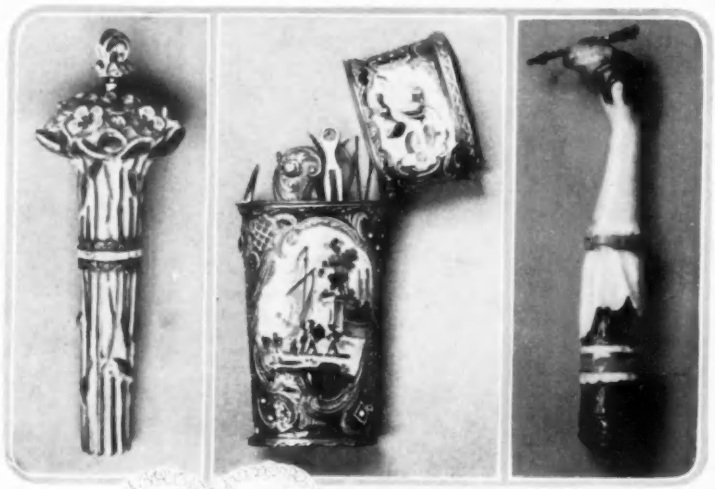
Another *carnet de bal* is of blue enamel on gold. It is of the turquoise-blue enamel which was originated by the Sèvres manufactory in 1752 and the decoration is in white enamel. Two Greek columns stand sentinel at an altar on which burns a ruby heart, and two doves hover above it. The whole case is studded with opals, and across the lid the words "D'Amitié" are written in diamonds.

Often a *carnet de bal* of the most guileless appearance is not wanting in secret drawers for patches and various toilet implements. Secret springs however are not as frequent in these marvelous dance-cards as in the snuff-boxes, where the miniature portrait of sedate dame or severe lord on the outside may conceal the portrait of mistress or lover.

Snuff-boxes and toilet accessories of all sorts form a collection closely related to the *carnets de bal*. There is a sumptuous and artistic toilet box which was once the personal possession of Marie Antoinette. It contains three ivory tablets on which is written in the Queen's own hand, it is said, a three-line memorandum. Partial erasure leaves decipherable only the first word, *Octobre*, and the last *de chérie*, but the lines give one a feeling of personal acquaintance with the dainty little Austrian of unhappy fate but charming memory.

FROM MARIE ANTOINETTE

This toilet box, which is illustrated in the middle of this page, is of rose agate and the outside of the box is divided into panels by richly chased gold work. In the bottom is a small drawer divided into three compartments, each of which contains a gold bodkin. The interior of the box is replete with toilet fittings. Of the fifteen articles within, four are cut glass bottles with gold mounts and stoppers surmounted by birds in colored enamel. The sewing implements include a cylindrical gold needle-case and a gold silk-winder. Encircling the winder is a white enamel band inscribed in gold letters, *Ainsi passe le temps*. A gold scoop, a steel bodkin with a gold top, a pencil with gold handle, three ivory tablets fastened by a gold button, a small brush mounted in gold, and a tortoise-shell comb with a gold decoration complete the contents. In the center of the box is a diamond-framed watch made by Martineau, a famous English clock-maker. The box and its contents are English work of the eighteenth century.



Above, at the left, is a needle-case which conceals a perfume holder in its cover; in the middle, a gold and enamel case for sewing equipment; at the right, a manicure case of Sèvres porcelain in the form of an arm supporting an arrow-pierced, bleeding heart. On the left, is a patch-box decorated with playful cupids of white enamel

Once the possession of Marie Antoinette, this toilet box of gold and rose agate preserves on its ivory tablets lines presumably of the Queen's own writing

Ingenuity runs riot in the needle and manicure cases. A decorative arm in Sèvres porcelain of beautiful glaze holds manicure tools, and the hand grasps a ruby heart pierced by a diamond incrusted arrow. The masked face was not a fancy of the French alone. The exquisitely dainty patch-box which is shown in the middle at the bottom of this page, comes from Germany. Delicate with the flush of youth the beautiful face framed by the powdered coiffure à la Marie Antoinette, rises from an oval mount scarcely an inch in diameter, and diamond eyes gleam through the black mask.

Subtly concealed perfume has a place in many of these receptacles, often accompanied by the phrase *ton parfum me grise*. In the porcelain needle-case shown at the left at the top of this page, the bunch of violets, in beautiful color, which forms the lid of the case, is, in reality, a perfume bottle holding at least an ounce, and the gold stopper is fastened by a dainty gold chain to the body of the case.

In delicacy of design and workmanship, it would be difficult to surpass the little patch-box which appears in the second illustration from the top of this page. On a disk of black enamel, within a rim of chased gold, white enamel cupids are at play at the edge of a fountain basin. The entire box is but an inch in length.

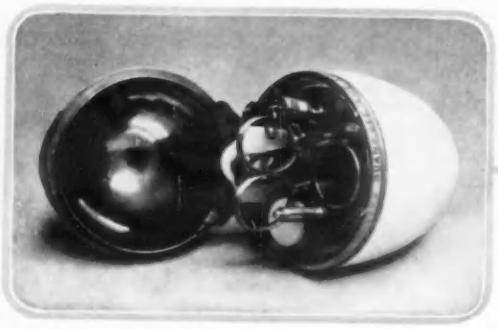
ROMANCE AND HUMOR

Lined with the Queen's own hair is the diamond-studded crystal which forms the cover of the snuff-box presented by Marie Antoinette to the Count d'Artois, brother of Louis XVI, and inside the lid smiles her lovely miniature. Aside from its intrinsic beauty, this box has great personal interest, for it recalls the youthful dauphine whose love of gaiety led her into so many innocent entanglements and brought upon her charming head so many punishments disproportionate to the offense.

Smelling-bottles of Battersea enamel and of Chelsea, Dresden, and Meissen porcelain, have also a place in this collection of the sumptuous toys of grown-ups.

While largely of English and German manufacture, all the pieces in this exhibition show French influence in subject, types, and coloring. In many cases the mounts are French, and on all the articles the inscriptions are in French.

LIDA ROSE MCCABE.



Not even the gaiest Frenchwoman scorns her needle, and many are the cases which open to disclose the equipment of embroidery

"Sous ton masque ingénue, l'amour brûle," is a frequent device of the masked face covering a patch-box

Gift of Marie Antoinette to the Count d'Artois, a diamond-studded snuff-box contains a miniature of the beautiful Austrian

Following the contour of the coiffure of last season but eschewing its harshness, softly waved locks are parted lightly at the left side and rolled at the back of the head so as to come highest at the crown. If fancy dictates a jeweled comb may be thrust in at the side. Coiffure arranged by Lehnert and Alexander

With cameo-like clearness the contour of the profile and the delicate modeling of the ear are revealed by tresses drawn well off the face and held in place by a flexible band of diamonds set in platinum. This is the reverse view of the coiffure at the left. The jeweled hair band is from Dreicer and Company

TEMPERING THE SEVERITY OF THE COIFFURE WITH THE SOFTNESS OF WAVED LOCKS, AND RELIEVING ITS SIMPLICITY WITH A JEWELED BAND OR A COMB OR A ROSE

Parted lightly at the right side, the front hair is drawn back in a French coil, and then either some acquired locks or the long ends of the natural hair are brought around in puff after puff. A rose may be thrust in—stem down, so that it will stand up smartly. Coiffure arranged by Pierre

DETAILS FROM THE ORIENTAL AND GREEK TABLEAUX IN THE GREAT HALL OF THE CLARENCE H. MACKAY HOME

A swathing turban, red, brocaded; a mighty beard; a lustrous tunic, rich, embroidered; need one explain that Mr. Charles Lawrence was a merchant of Bagdad?

"Oh, most sweet pagans," — the Shakespeare-minded murmured as the Greek pageant incident to the ancient rite of libation, in which Miss Olga Wiborg posed, passed in review

Bright as a flameflower and barbarically jeweled was the turban which Mr. David Dows wore in the oriental tableau to top off a robe striped in black and gold

Full of richness and sensuous with minor chords was the music to which, themselves warm wraiths of color, Miss Claire Bird and Miss Edith Mortimer swayed together in the graceful Dance of the Senses

Old-gold silk with a white tunic over it, worn by Miss Maud Kennedy in the Greek fête tableau which showed a Vestal Virgin preparing for a feast, found its foil in the red and gold toga of Mr. Eric Winston

FIGURES OF ORIENTAL SPLENDOR AND GROUPS OF MAKE-BELIEVE VENETIANS POSED FOR A NASSAU HOSPITAL BENEFIT

Electric blue was the dominant note of Mrs. Howard Cushing's costume and with it her wonderful red-gold hair, strung with drops and drops and drops of pearls gave, someway, the effect of the sun on a sapphire sea

The part of the juggler, without whom no scene, however illumined with the color of the orient, could be truly of the east eastern, was taken by Mr. Reginald Townsend in a jeweled costume of blue and gold

Paganly splendid, with a scarf, Roman-striped and bright green, thrown picturesquely over her head and shoulders, Miss Mary H. Wiborg passed to and fro with the gay throng before the throne of the Doge

Bartering over wares in the market-place were Mrs. Charles Cary Rumsey, Mr. Robert Chanler, Mr. L. M. Thomas, Miss Mary Cass Canfield, and Mr. Charles Cary Rumsey, canny in his merchant's costume

"Prithee, what place more fitting for the royal game of chess than the floor of the throne room of the Doge?" say Mrs. Robert Bacon, Miss Josephine Osborn, Miss Julia Appleton, and Mrs. James A. Burden

Photographs copyrighted, 1914, by Baumann

In the fastness of the boudoir, clad in the accouterments of coquetry and surrounded by the symbols thereof, woman seeks relaxation from the day spent in pursuits so manifold and so strenuous as to make a strong man quail

WOMAN IN AN APPEALING RÔLE

Donning Femininity with Her Silken Negligée, and Firmly Concealing Wisdom under the Frills of Her Boudoir Cap, Woman Seizes the Witching Hour between Tea-time and Dinner-time to Practise the Ancient Arts of Coquetry

ONE ceases not to marvel at the versatility of modern woman. Though none dare challenge her ability to shoot straight and to serve a tennis ball with disconcerting swiftness, though she is competent and prone to discuss "isms" and "ologies" with entire authority—even to Egyptology—and eugenics—yet when the hour between tea-time and time to dress for dinner comes, then, without so much as the flutter of an eyelid or the turning of a hair, this amazing modern woman assumes her most ancient and appealing rôle. In the fastness of her boudoir modernity is laid aside and coquetry reigns—at least so far as externals are concerned.

With the donning of a robe of shimmering satin or cobwebby lace, she becomes a creature of a hundred dainty arts and graces; the eternal feminine asserts itself once more. Under the frills and ribbons of her boudoir cap, hard-earned wisdom and the logic upon which she plumes herself are alike determinedly concealed. It is, perhaps, a rôle astonishingly well played—for as with all other things that woman does to-day, she does this thing supremely well—but in it is relaxation for tired nerves and perhaps an explanation of why, after a day of shopping and calls, of clubs and settlement work and study, of athletics and dancing, which would tire to the point of exhaustion the average sturdy male, woman can appear in all her pristine freshness for the functions of the evening.

THE SETTING OF THE COMEDY

Upon the setting of this pretty comedy infinite pains are expended. No Madame du Barry or Madame de Staël was ever more fastidious about the furnishings of her personal apartment than is the hyper-modern woman of to-day. Whenever it has pleased her fancy she has purloined boldly, from the storied boudoirs of the past, decorations and designs for the fitting of her sanctum, and it is not unusual to see an entire chamber à la Pompadour, for instance.

To a woman of stately, oriental type ropes of pearls dropping from the laces of her cap low over her ears are vastly becoming

But in this, as elsewhere, women now prefer the things of to-day to those of yesterday, and recently they have shown a tendency to press into service the colorful art of Léon Bakst, and the intensely modern effects of the Vienna school of decoration in the furnishing of the favorite apartment. One sees also fascinating bandbox effects attained in these rooms by means of Poiret's vivid Martine productions.

FROM THE ENDS OF THE EARTH

It is not always, however, that some special style of decoration is followed. Perhaps the most usual, and certainly the most characteristic, method of fitting the boudoir is the assembling of unrelated but harmonizing furnishings, each chosen for its individual beauty—a rug from the orient, old Chinese porcelains and embroideries, a rare French print here and there, and some wonderful Belgian laces.

Pictured on the page opposite is a corner of a charming boudoir decorated after this fashion. The *chaise longue* is upholstered in velvet of a soft gray-blue shade and heaped high with many cushions of creamy lace. Here and there a pink bow or a garland of delicate French roses catches the lace of the pillows. In keeping with such pillows is the lingerie coverlet trimmed at each corner with knots of ribbon twisted into

The gold of the sofa top, the rose toned cushions, and the beige satin coverlet edged with marten unite in charming harmony. Pillows and coverlets from Grande Maison de Blanc

A cape invests even a negligée with an air of pseudo-formality. Negligées and caps from Bonwit Teller & Co.

the semblance of flowers. In the background shows the gold of a paneled screen, and to the left may be seen one corner of a conveniently low bookcase with a graceful lamp upon it.

Different from the *chaise longue* but quite as charming, is the sofa covered with gold colored damask shown at the bottom of page 37. Cushions of rose toned taffeta heaped thereon supply a lovely color note, and a coverlet of beige satin bordered with silky marten seems part of the pleasing scheme.

The lighting of the boudoir is in itself a study. In the daytime the brightness of the sunlight is tempered by a double set of plain net curtains, while at tea-time the glow of an open fire may add its light to that of the softly shaded lamp. The boudoir is above all a room of pleasant surprises where one comes upon the unexpected in the form of pretty trinkets with interesting reminiscences attached—reminiscences which their owner may perhaps be persuaded to impart. It is an intimate, cozy room conducive to confidences and flirtations. Here it is that the type of man whom other men scoffingly term the boudoir "pet" shines, for, if the presiding genius be not too wearied for even so mild an exertion, she may here grant admission to some pampered favorite who, with small talk and adroit compliment, can be relied upon to soothe tired nerves.

DRESSING THE RÔLE OF COQUET

To the dressing of the rôle of coquet, which even the most serious minded of women permits herself in the security of her very own apartment, assiduous care is given. In the boudoir a woman may revel to her heart's content in silks and laces, in little coquetries of costume which she would nowhere else dare. To be worn here, there are first the more formal types of *robes d' intérieur*,— tea gowns and home dinner gowns, of shimmering silk or tinsel cloth or of lustrous velvet trimmed with fur. Then there is the *robe intime* of a type similar to those shown in the photographs which accompany this article.

If a woman be supple and slim she may perhaps adopt a gown like the picture on page 36. Its straight unbroken lines and simple drapery of white chiffon at the arms and neck invest her with appealing charm. Even the touch of silver embroidery introduced here and there as trimming robs this negligée of not one whit of its abiding youthfulness. Needed but the little close-fitting cap of lace with its frill of pale blue taffeta fringed at the edge to complete the picture.

To another type of face the cap with a suggestion of the orient in the ropes of pearls dropping low over the ears would be more becoming. Half the charm of this cap lies in the odd fitted section applied at the back of the head which, like the cap proper, is outlined with a string of pearls and a frill of the cream net lace. The matinée shown in the same illustration is of pink charmeuse. Sleeves of plaited net match the plaited net of the petticoat with an underlay of chiffon.

A wholly charming tea gown of satin and lace may be seen in the lower photograph on page 37 and in the seated figure on this page. Over a foundation of salmon pink charmeuse there falls to the hips a veiling of net, and at the line where this drapery ends is attached a deep flounce of net lace above which are garlands of tiny French flowers. The yoke and sleeves are of net lace with a band of wide satin ribbon arranged to give an Empire line. The cap is of net and lace, made on three bands of ribbon which define two puffs. Garlands of tiny roses are fastened into a strap under the chin.

A charming conceit for negligée wear is the cape of plaited net over a clinging undergown, pictured at the upper left corner of the page. Pink brocade is fashioned into a short-waisted surplice gown which is caught by ribbon below the bust. The lace and net cap is fitted closely by satin ribbon across the front and ties with black velvet ribbons.

Topped by a cap of lace and tiny flowers and tipped by flower-besprinkled slippers is a boudoir costume, all feminine allure

THE ARRANGEMENT *of* HER PERSONAL SUITE

Not Size but Intimate Comfort, Convenience, and Perfection of All Detail, Is the Aim of the Woman of To-day within Her Private Apartment

THERE must have been an amazing number of great ladies of exquisite taste in the golden days of old France, if the Louis XV and Louis XVI furniture that has been imported into American houses is any indication. There are many boudoirs and bedrooms in New York which are furnished with rugs and panelings, chairs and sofas and beds quite as beautiful as those which surrounded the fair ladies of Versailles and now find place in the collections of museums. In those days, every great lady of France was a lady of marvelous taste, or, at least, was served by decorators of marvelous taste, and had her brocade-covered sofas, her Savonnerie rugs, her richly inlaid *bureau-en-commode*, and her bronze-gilt mirrors. The woman of to-day profits by the heritage of this beautiful decoration, for, however marvelous the furniture designers of those days, equally marvelous are the makers of reproductions to-day. The bed of Marie Antoinette, or whatever else she will, is hers at the price of reproduction.

JUSTIFYING SUPERIORITY

There is something about the furniture of the famed Louis XV and XVI periods which commends it to the woman of fashion. A Louis XV background justifies her sense of superiority. An irreproachable apartment furnished with objects from the furnishings of the Petit Trianon, for instance, might prove an

Many a feminine heart bows before the decorative styles of that age of feminine rule, the periods of Louis XV and XVI, and adopts its beauties as her own in every intimate detail

Photographs copyrighted by Frances B. Johnston and Mattie E. Hewitt

As befits its use for the reception of intimate friends, this boudoir is but a less formal version of the drawing-room, which has added to the comfort of its owner by appropriating the writing-table and book-shelves of the library

In a dressing-room of small size richly paneled in dark wood inset with panels of silk of Chinese design, the furniture is appropriately small and slim

incentive to wit and beauty for any woman. Surroundings in such exquisite taste, correct to the last detail, develop naturally ease of manner and *savoir faire* in the occupant. A woman is greatly influenced by the intimate rooms in which she spends her hours of relaxation. The rooms of her personal suite react subtly upon her, just as surely as her intimate tastes, her hidden personality, react upon these rooms.

It is not easy to judge a woman by her drawing-room: the decorators have intervened, though, of course, she can spoil the most perfect room of the most tyrannical decorator, if she pleases. But the average drawing-room is as like other drawing-rooms as a slavish observance of tradition can make it. It rarely expresses the personality of its mistress—it rarely even suggests her.

THE TELLTALE SUITE

In the personal suite, however, the rule of the decorator is, in general, less absolute, and a woman reveals there her own sense of beauty, of luxury, of ethics. These rooms know her more intimately than do her best friends, and, far from keeping her secrets, they declare her to those who are admitted. Her originality is shown by daring uses of color; serenity is suggested by the plain white paneled walls; her intellectual tastes are evident in the books that fill her shelves, the magazines on her small tables; and her selfishness—or lack of it—is betrayed by a thousand little details. She may be a saint or a sybarite. She may be a devotee of luxury, or a puritan in her asceticism. Her personal suite will reflect her character inevitably.

How does the fashionable woman furnish this personal suite? Simply and well, as a rule. It is reassuring to peep into the orderly, calm rooms arranged by women who lead lives of constant activity and excitement. Perhaps that is why such a woman can live at such high tension—she has these quiet rooms for retreat. In them she can renew her strength, and she finds in their perfect adjustment to her comfort, refreshment both physical and psychological.

AN INTIMATE FRAME

In the long and narrow city houses, the personal suite is usually made up of little rooms, and many women prefer these to the spacious rooms of country houses. There is a small boudoir, a cheerful and intimate place in which favored friends are received, a bedroom which is likely to give a suggestion of stateliness but simplicity, a miniature dressing-room, and a bath. Back of all this, there may be a little wing built especially for the maid's room and the clothes closets. The whole space required is not greater than that used for one formal bedroom in the ostentatious houses of a generation ago. The woman of to-day has visited enough English houses, and shivered enough in her long walks from bed to bath, from dressing-table to *chaise longue*, to be anxious to avoid such uninteresting exercise. She does not care for the magnificent loneliness of a great apartment, but prefers to have her personal rooms frame her intimately.

Two views of the Louis XVI boudoir of such a suite are shown on page 39. Save for the presence of the *lit de repos* this might very well be a view of a library, so dignified is the architectural detail of the room and so formal are the furnishings. Over the white marble mantel is a mirror surmounted by a painting. Long strips of carved wood, painted cream, like the rest of the room, and pointed in blue, run parallel to the mirror. A terra cotta bust on the mantel holds a prominent place, with rose jar and small Sèvres urns on each side. There are many pictures on the walls, but they are carefully placed, and each panel frames its group of pictures.

It would be difficult to find a more complete apartment than this. There are many small tables and well-designed chairs, and the Louis XVI day-bed with its inset cane panels and rose and cream chintz covering suggests unlimited comfort. The writing-desk is placed near the window, and a small table holds books and a conveniently arranged light beside the day-bed. In this room the owner receives her friends, attends to her correspondence, reads, rests, plays, and follows her hundred interests, yet the room manages to preserve a serene and stately atmosphere. In spite of the fact that there are in the room treasures enough to fill a small room in an art museum, the intimate, personal quality is not lessened. This happy result is attained by careful selection of each object and by placing each with precision, in due relation to other objects in the room, by keeping proportion always in mind, and by keeping most of the things in the room in light, gay color.

A delightful suite is that of a well-known woman of fashion who has had the entire third floor of her city house fitted for her private suite. The front room is used as her boudoir, an intimate apartment where she keeps her books and a valuable collection of jade, crystal, and small white porcelains, where she receives her friends and meditates upon her enemies. This room opens upon the hall and it also opens into a passage running back of the staircase, which connects it with the bedroom. This passage is a bit of the millennium in the way of closet room. It appears to be paneled to the ceiling on both sides, but the panels are really drawer fronts and doors of shallow closets. The drawer pulls are of French gilt, circular and Chinese in design. The woodwork is painted a clear, pale yellow, and the insides of the drawers are lined with thin pads of yellow silk. On the opposite side are closets to hold the gowns.

IN ROSE AND YELLOW

Beyond this passage is a bedroom which Marie Antoinette would surely envy. It is all cream and rose color, save that in the great canopied bed the cream paint of the woodwork deepens to pale yellow. The head and foot board are lined with deep rose taffeta. Similar taffeta is used for the bedspread, and the canopy is hung with a yellow and rose silk of Chinese design. The paneled walls are cream color, the floor is covered with a rug of pale gray, and the windows are curtained with cream-shot silk and rose red taffeta. A *bureau-en-commode* of satinwood with marble top holds books, candlesticks, and a crystal vase of roses. The comfortable *chaise longue* covered with silk of Chinese design, several painted chairs, an easy chair covered with needlework, and many mirrors complete the room. The bed is the decorative feature of the room and the arrangement throughout is

restrained, orderly, and spacious. The usual odds and ends of furniture are missing.

The dressing-room opens from the bedroom. One wall is composed of windows; the opposite wall is made up of mirror-paneled doors. The dressing-table, which is of black and gold lacquer, is placed directly against the windowed wall, so that the cold, unsympathetic light of day may pass final judgment on the toilet. Here again there is much rose and yellow in double curtains of rose and of yellow silk—rose curtains to be drawn at night, when there is artificial light, and yellow ones for filtering the sunshine by day. The candle-shades are all rose color, for rose shades are generally used, and the wise woman dresses by the light by which she will be seen in most of her friends' houses.

Behind the mirrors is the lingerie closet, with glass shelves piled high with filmy lace and linen. The lower shelves of this closet are fitted with slanting racks for shoes and slippers. Veils, handkerchiefs, and gloves have little cupboards and cabinets all their own.

WHERE LUXURY IS UNQUESTIONED

Beyond this dressing-room is the bathroom, and here luxury may indeed be superlative, without possibility of criticism. This particular bathroom is lined with white marble, and on one side is a white marble tub sunk into the floor so that its rim is a step above the floor level. The opposite wall is filled with a window of stained glass in a Chinese design of fishes swimming among long green tongues of rushes. A marble shelf with a deep-set bowl has been fitted into this window, and long shallow cabinets fill the narrow spaces between the shelf and the ceiling. Other cabinets are fitted beneath the shelf, on each side, so that an open space is left in the middle for a dressing bench. There are no curtains. The room is ventilated by a mechanical arrangement, and the window is never opened

A rose and blue bedroom is designed as a setting for a carved and gilded bed copied from the bed of Marie Antoinette at the Petit Trianon. Panels of cream chintz flowered in blue and rose are inset at head and foot, and the bed covering is of rose taffeta. Beside the bed is a stand of satinwood, and the pictures are of beauties of the French court

Skilful treatment has turned this square north room into a boudoir all sunshine and flowers. Flowered chintz covers the carved walnut day-bed, all the pictures are paintings of flowers, wrought metal in flower design, painted, holds the lights, real flowers hang in crystal bowls, and the daylight filters warmly through rose curtains and reflects itself in paneled mirrors

when the owner is in the room. The wall opposite the door is made up of small square mirrors held in place by Chinese ornaments of bronze gilt.

OLD AND NEW

As a rule the personal suite in the French style is built about a few pieces of old French furniture, which are supplemented by many reproductions almost as beautiful. Gone are the old days of "sets," and now each piece of bedroom furniture is as carefully designed and as well suited to its place as is the furniture of the drawing-room.

In the bedroom or boudoir of such a suite, sometimes in both, there is sure to be a long low chest of drawers known as a *bureau-en-commode*. The cabinet makers of the golden days of French furniture making prided themselves on these long chests, which were a development from the earlier cabinets. They were made of rare woods, inlaid with mother-of-pearl, tortoise-shell, or ornamental woods, and were used quite as much in drawing-rooms as in bedrooms. The mounts were beautifully chiseled, and even the key plates were of bronze gilt. Some fortunate drawing-rooms and boudoirs possess original pieces of this kind and many furniture makers are now beginning to reproduce them.

MULTIPLYING INCHES

The dressing-room of a city house is often but a small mirror-lined box connecting bedroom and bath, and the smaller it is, the more difficult is the finding of furniture of just the desired smallness. Each chair must offer the greatest comfort and occupy the least space possible. Tables must be small of top, ingeniously fitted with drawers, and slender of leg. Every inch must count, and mirrors must multiply the precious inches into seeming spaciousness. A corner of one of these miniature dressing-rooms is shown on page 40. Panels of dark carved wood hold panels of silk of Chinese design. The bracket lights are of painted metal work,—bouquets of flowers which support candle-shaped lights. The chair beside the small inlaid table is an excellent type of Louis XV cane chair.

The rose and blue boudoir shown on page 41 holds such a wealth of color that the cold fact that the boudoir is a small, square city room with two north windows ceases to be a believable fact.

The walls of this room are paneled and are painted a deep tan, the floor is entirely covered with sapphire blue velvet, and a cream chintz, patterned with rose and blue flowers, covers the day-bed of carved walnut and hangs in long folds at the windows. Long mirrors are set into the walls opposite the windows, and the moldings which frame them are painted the sapphire blue of the carpet. Suspended by heavy blue cords against these mirrors hang crystal baskets filled with pale yellow and rose-colored flowers. The crystal chandelier is lined with rose colored silk, and it, also, is suspended by a blue silk rope. Rose colored taffeta curtains piped with blue are hung beneath the gay chintz curtains to warm the cold north light. A small, wide chair covered with the rose taffeta stands beside the day-bed, and at the other end is a spindle-legged table, painted blue.

In searching for flower paintings, the owner found chairs of blue velvet with beautiful panels of needlework in blue and rose flowers

A mirror set between the windows reflects the charm of a bedroom in blue and rose. The chairs are old French, and the hangings, rose silk

AFTER MARIE ANTOINETTE

This boudoir has been made a room of flowers, and even the pictures are paintings of flowers. The lighting fixtures are bouquets of flowers in wrought metal, painted in many tones of blue. The woman who planned this room spent months in searching Paris for flower paintings and porcelains, and was rewarded by finding not only the desired works of art, but two fine old chairs, covered with blue velvet inset with panels of rose and blue flowers in old needlework. The frames of the chairs have been painted cream and dark blue to accord with the woodwork.

The bedroom of this suite is also in rose and blue, but in this room, as befits its different character and use, the finish of the walls is slightly lighter in tone, almost a twine color. A large carpet of the same color, with an interwoven border of black, covers the floor. The room is being planned as a setting for the bed, which is a copy of Marie Antoinette's bed at the Petit Trianon. The frame is of carved wood, gilded, and the panels are inset with chintz with flowers of rose and blue. The bedspread is of rose taffeta. Although it is still in the process of furnishing, this room contains many beautiful pieces, which were brought from Europe a few weeks before the war began. There are small inlaid tables, cabinets, and bookshelves, a fine painted overmantel, and a handsome *bureau-en-commode*. The desk which stands before the mirror in the illustration at the bottom of this page, a needlework fire-screen, and several old Louis XVI chairs are also among the furnishings of this room. Here, also, rose taffeta curtains are used, and the many color prints are hung on wires covered with shirred rose ribbons. The spaces between the windows are filled with mirrors set in squares held with gilt rosettes, and a crystal basket for fresh flowers hangs before the mirror.

PARIS BY PROXY

Having No Heart Just Now for Conducting the Affairs of Fashion in Person, Paris Permits a Power of Attorney and the New Modes Are Sifted, Judged, Accepted, or Rejected in New York

With an engaging air of voluntary martyrdom, this frock of blue faille silk advocates economy in furs by the closest of monkey turbans, the smallest kind of scarf, and a muff the diminutive size of which is emphasized by a huge silver rose

Permitting itself but a single flare and confining its trimming to bands of dark fur, a youthful suit of white velvet atones by richness of material for severity of cut and absence of ornament. The belt runs in unusual fashion half beneath and half outside the knee-length coat

A frock of blue velvet and fur is of the type which refuses to be differentiated from the long coat and puzzles even wise brains with the question whether the devotee of "thés dansants" is about to remove her gown or is dancing in her long coat

PARIS without a thought of the mode is a strange, unthinkable Paris, but such is the true situation in the French capital. One may search its deserted streets from the Étoile to the Latin Quarter without discovering so much as one smart model, or meeting a face familiar in the world of fashion. Now and again, by some strange accident, one may happen upon the one or the other, but at least ninety-nine of one's hundred searchings will be in vain, and it is but by merest chance if the hundredth search meets with success.

In the face of this situation, New York must develop its own modes from those inaugurated at the autumn openings in Paris, must evolve from them the silhouette which is to rule the winter's fashions. That is, New York must answer for itself all those questions which Paris poses at its openings, and which Paris itself has heretofore answered during the season.

"Here," says one couturier at his opening, "is a full skirt."

"And here," says another (or it may be the same one) "is a tight skirt. Choose."

And Paris chooses.

Only this season Paris is too indifferent even to regard the opposing modes.

TRYING OUT THE FASHIONS

Not only in the concerted and organized movement of the Fashion Fête, but tentatively also, and casually, in a skirt here, a sleeve there, is New York trying out the new modes, sifting them, weighing them, accepting this, rejecting that. Already the gowns that are actually worn are beginning to vary from the original French models, are merging and taking on new aspects as they lose their type characteristics. The gowns which women of fashion are wearing begin to show what New York is making of the mode.

In the ambition to be quite as broad as it is long, this evening cloak of black fox and black velvet supplements the width given by its voluminous folds by a very deep yoke of black and silver brocade which is extended to form the sleeves

A collar and a ruffle, with a bit of a shoulder yoke between, is all that is needed for the smartest of evening wraps. White velvet, whether collared with ermine or with dark fur, is among the newest favorites for such cape-coat garments

There is the frock which I saw the other day at the Ritz-Carlton, an odd little thing of Nattier blue faille, which is sketched at the upper left corner of the preceding page. The full skirt was very short and quite plain, and the jacket-corsage fastened with buttons in front and ran up to a high point above the waist to show a draped girdle of blue faille which was bordered on the lower edge with monkey fur. A piquant note was imparted by the toque, muff, and collar of monkey fur. This fur is not so smart as it was earlier in the season, but it is occasionally used with great success. Toque and scarf were close and small and the muff was a tiny thing adorned with a silver rose.

IN VELVET GOWN

One of last year's débutantes who was having tea at the Plaza one afternoon last week wore the charmingly youthful Russian suit of white velvet which is sketched in the middle of the preceding page. Coat and skirt were bordered with dark brown fur.

Made of the bluest of blue velvet was the simple frock sketched at the upper right on the preceding page. Youthfully straight and loose to the heels, it was bordered all around with wide bands of brown fox, and looked quite like a long coat. Many of the new long coats, in fact, are very much like one-piece frocks in appearance. Not long ago at a tea dance I was amazed to see a charming girl modestly clad in dark blue suddenly begin, apparently, to remove her dress. A button or two, a twitch, and the thing was done. Like a butterfly emerging from a chrysalis, she stood revealed, not in lingerie, as I half expected, but in a fluttering, be-ruffled frock of flame red chiffon.

Black velvet formed the lower part of an evening cloak glimpsed in the foyer on the opening night of "Pygmalion," and shown at the left on this page. The top was of black and silver brocade, and the collar was of black fox. Bands of the same fur headed the cuffs on the wide sleeves.

Evening cloaks of white velvet, trimmed either with ermine or with dark fur, are exceedingly smart. Such a coat, with a picturesque collar of ermine, was recently worn by a fashionable New York woman and is sketched at the right on this page. The wrap is in cape shape and the arms emerge through slits in the front, which are faced with ermine.

There is one frock which is the exclusive property of the woman on the other side of thirty and which is absolutely denied her younger sister, and that is the black lace frock such as that illustrated at the upper left corner of the opposite page. The frock must be all black; that is insisted upon—black lace over a black foundation with not so much as a fragment of white tulle visible about the shoulders. Jet is the only trimming which is permitted to the black lace frock, but for fear that the effect may be too somber, the jet used is in the form of faceted ornaments and of heavy ropes of cut jet beads which catch and reflect the light. Restraint is exercised even in regard to the cut jet trimming, for if it is over-done the effect of the gown will be entirely ruined.

A COLOR CHALLENGING COMPARISON

Much has been made this season of a brilliant red velvet—a velvet so vivid as to be impossible to describe, a wonderful color. Callot used it lavishly with *putois* and raccoon, and other houses employed it to some extent. A peculiar thing about this color is that it may often be worn by women to whom a more

Exclusive property of the woman on the other side of thirty is the black lace frock, which is permitted ornaments of faceted jet, but not so much as a fragment of white tulle for relief from its blackness

Brilliant red velvet—a red championed by Callot, and a shade so vivid it challenges comparison—is the coat, and red cloth is the one-piece frock. Skunk bands trim the coat and form the snug collar

Above a lace underskirt hung with roses, a plaiting of gray tulle, and above that a tunic of silver cloth edged with white fox; a silver cloth girdle, a bodice of lace, and behold! a charming dance frock

Save only for the big pink roses caught to the hem, this frock of black velvet with corsage of white tulle, audaciously donned by a dainty débutante, might well have been worn by her grandmother

subdued shade of red is most unbecoming. Made in brilliant red velvet and cloth, the costume sketched at the top of this page is the most youthful thing imaginable. The coat is of velvet, edged with skunk, and the one-piece frock is of cloth.

THE AUDACIOUS DÉBUTANTE

A quaint party frock which was fashioned for a girl who is beginning her first season is an adaptation of one of Chéruit's prettiest models and is shown in the sketch at the bottom of this page in the middle. Made, audaciously, of black velvet, it manages to be all the more charmingly youthful on that account. A wide straight girdle tops the full skirt, which is lifted at intervals at the hem and caught in shallow folds with pink roses. The top of the simple corsage is of clear white tulle.

A charming dancing frock which was worn by one of the season's débutantes is illustrated at the upper right corner of this page. The tunic and girdle are of very sheer silver cloth and a border of white fox edges the tunic. Above the girdle are soft folds of flesh colored tulle, under a bodice of lace. A black velvet band with a single large rose finishes the sleeve. Below the tunic is a plaited flounce of gray tulle, and the underskirt is of lace worked with silver thread and edged with roses to match those on the sleeves.

AND STILL THE ONE-PIECE FROCK

In view of the present passion for the one-piece effect in gowns it seems probable that many attractive models of this type will be evolved. Among those which I have already seen, the most satisfactory was one designed for a woman who is no longer young, but who has retained the slender figure of her girlhood—a thing, by the way, which is now accomplished somehow by all smart elderly women. This costume consisted of a one-piece "shell" of crow-blue velvet, which was trimmed, as they all are, with fur, in this case with dark brown fur. Underneath this long coat was worn a black Chantilly lace frock of exquisite fragility, girdled with ropes of jet with swaying, be-tasseled ends. An exquisite one-piece frock that was designed for a

(*Continued on page 116*)

THE CITY BEHIND THE ALLIES

Night, Bomb-laden and Eery, Drops Down upon Paris at 9 p. m.—Not a Breath of Gaiety Ripples the Air for the Society Columns Have Been Turned into Death Lists, and at Midnight Ghostly Silhouettes, Gray in the Unillumined Night, Make Pious Pilgrimage Past the Alsace Statue

THE battle of the Aisne, which every one expected would be as short and decisive as the battle of the Marne, has stretched into weeks and may reach into many more before the battle is definitely decided one way or the other. Everything hinges on the result of this battle. Parisians are most optimistic, and expect each day to hear of a sweeping victory, but in the meantime affairs in Paris are at a standstill. Every one is waiting breathlessly for news from the front. The newspapers of Paris have become mere half-sheets and the censorship is so strict that little but *communiqués officiels* are to be found in the columns—and these are as vague and meaningless as possible. The little that there is, however, is enough to set the imagination on fire. Tales of incredible heroism come drifting back from the front—of attack and counter-attack, swift cavalry movements, and the deadly bayonet charges which have won a hundred small but brilliant victories for the French army.

Here and there on the boulevards eager groups gather about a soldier clad in shabby red-and-blue or the now familiar English khaki, to listen in wide-eyed awe to grim stories of the firing line. The "lost" Russian army is the source of much pleasantry, being reported, with many exaggerated details, now here, now there—a veritable Flying Dutchman of an army. But whatever has become of this mysterious force, there is no doubt about the active presence of the East Indian troops who have arrived clad in turbans and khaki and all kinds of queer eastern trappings. Certainly they are the strangest fighting force ever seen on any European battlefield.

THE MIDNIGHT PROMENADE

In spite of the danger of a surprise from a bomb-laden Taube, Paris is slowly reassuming a normal aspect. Parisians are growing accustomed to the streets being totally dark at night and to dining quietly at home instead of at the cafés, which under the war régime, close at an early hour. With theatres and restaurants closed, nocturnal promenades have become a favorite diversion, and the handful of Parisians who love Paris better than Bordeaux or the other refuges of the wary have come to look upon the midnight stroll as quite as necessary a function as the erstwhile five o'clock rendezvous at the Rjtz; indeed, to see the Avenue des Champs Elysées by moonlight, minus the glare of electric lights, is a novel and somewhat thrilling experience.

The route for the midnight promenade is as religiously followed as though it were the form of a most sacred rite. One must reach the Arc de Triomphe somewhere near eleven; the exact hour is dependent on the peregrinations of the moon. Then, after silently contemplating this historic monument, it is proper to wander down the Avenue to the Place de la Concorde, where the snowy obelisk lifts a chiseled finger toward the stars and a shaft of moonlight falls tenderly on the gray, tragic figure of Alsace with gray phantoms clustered about it. Thence, the promenade leads through the Tuileries Gardens, past shimmering fountains and under shadowy trees to where the darkly massive pile of the Louvre looms in majestic grandeur, and past it to where the mighty towers of Notre Dame rise like twin sentinels from the Isle de la Cité. The city is strangely silent—there is no clattering of cabs, no blaring of horns, there are no midnight marauders. The only sound is the gentle lap-lap of the Seine against the great arches of the bridge and the occasional mellow chime from the belfry of some adjacent tower. The parvis of Notre Dame is the terminus of the midnight promenade, which to the true Parisian, whose every fibre has been outraged by the destruction of Louvain and Rheims, is a pious pilgrimage—a visit to loved and venerated shrines.

Not only are the theatres and restaurants closed, but nowhere in all Paris is there the slightest ripple of social gaiety. The society columns in the newspapers have been turned into lists of the dead, and "court gossip" is replaced by paragraphs explaining the needs and activities of the Red Cross.

LUNCHING SUPREMELY ALONE

Some days ago the Herald announced that the Ritz was opening that day. I went over for luncheon in order to glean a stray bit of gaiety, however flimsy. The result of my expedition was that I lunched in the great Ritz restaurant absolutely alone. Later I returned for tea, and was supremely alone again. When I handed the waiter a twenty franc note to pay for my tea, he turned pale, and was gone long enough for my change to have been to the Bank of France and back.

The Place Vendôme is an abomination of desolation, the rue de la Paix is hermetically sealed—except for obscure back doors in which aged and unmobilizable bookkeepers figure profit and loss by day—and the Avenue du Bois is an unhowling wilderness, undisturbed by motors and equestrians. The bombs dropped on Paris put to flight all the population that had not already found haven elsewhere, and if there are any Americans belonging to the smart world in Paris, they are invisible to the naked eye.

Paris, indeed, is still in a state of siege; we are all under the surveillance of a military governor, and are ruled by martial law. By the orders of General Galliéni, all restaurants and cafés are closed at nine o'clock, and for having overstepped this order by a quarter of an hour, the restaurant Lucas was closed by military authority a day or so ago, and will not be allowed to open its doors until after the war. The Champs Elysées and even the boulevards are in an almost complete obscurity at night, so that itinerant aeroplanes may not have unnecessary indications as to where bombs would do the worst damage. The theatres have all been closed since the beginning of hostilities, and there are no social affairs of any category whatsoever.

SOCIETY IN A NEW, GRIM ACTIVITY

Nor is this state of affairs confined to Paris. The casino at Monte Carlo is closed as far as gambling goes, although not one of the attendants has been dismissed. All go daily to the casino for their regular hours of work as if the place were in full swing, and they receive their wages regularly every fortnight.

The expenses of one Red Cross hospital in Monte Carlo are being defrayed by the Prince of Monaco, and many of the well-known hotels on the Riviera have been turned into hospitals. Everywhere on the Côte d'Azur elaborate preparations are being made for receiving wounded soldiers, so that during the winter months they may have the benefit of the warm southern sun.

The great casino at Deauville has been turned into a hospital also, supported largely by gifts from those Americans who usually frequent the place in the season. At Dinard Mrs. William K. Vanderbilt, Sr., and Mrs. Myron T. Herrick, with Princess Helene de Faucigny-Lucinge, Baroness Henri de Rothschild, Princess Radziwill, and other well-known Parisiennes, are making flannel garments for the soldiers.

Mrs. Edith Wharton who, at the beginning of the war, opened a workroom for unmarried women at the Foyer, where work was given to about fifty needlewomen, is again in Paris and is conducting the same work in the rue de l'Université—making garments for the Croix-Rouge or for the poor. So it is everywhere, even at Bordeaux. When thousands of the men of France are lying dead on the ensanguined fields along the battle line the first thought of the people of this unhappy country must necessarily be for the soldiers still in the field upon whom rest the honor and the fortunes of fair France. Always it is the soldier first, and afterward the prosaic affairs of business. In order that the future welfare of the soldier and the soldier's family may as far as possible be assured, a constant and determined effort is being made in Paris to keep as many of the shops open as possible. Rather a pathetic effort it is, when customers are so few and the force of workers so decimated. Some definite idea, perhaps, is given of the state of every-day affairs by the statement that the Établissements Duval (the Childs restaurants of Paris), have been open only every other day.

However, the embers of business are assiduously kept alive, to be fanned into a flame at the first propitious moment. Here and there a shop takes down its shutters, here and there a new model appears in the window of a modiste, and now and again, when an order comes into the *grandes maisons*, the linen sheets and soft fine bandages for the Red Cross are abandoned for lengths of silk and velvet to be swiftly, deftly fashioned into a model of the house.

THE MODE IN ARRESTED DEVELOPMENT

Conditions resulting from the war have had a curious effect upon the mode. Shortly after the openings, in other seasons, the various silhouettes of the different houses have gradually merged themselves into one composite silhouette embodying the best features of many, and this silhouette has remained the fashion until the couturiers created new models. This year, while many models have been sent to America, not a sufficient number of the new frocks have been worn in Paris to result in a composite picture of the mode. The original models still exist as so many distinct units of widely varying style, so that one can not say that this or that particular thing is the fashion. The synthesizing of the mode to obtain the composite silhouette rests this season with America, and what America will make of it remains to be seen. Until the great battle now in progress results in a final victory for the Allies, nothing further will be done in Paris in the way of developing the mode.

I talked with the present manager of one of the great textile houses a few days ago, and he informed me that while confidence was returning and prospects brightening, they were still not doing a centime's worth of business, and would not until Monsieur Poincaré and the other political potentates deemed it wise to return to Paris. This event he hopes to see realized within a short time, but everything depends upon the result of the tremendous battle of the Aisne, which, it is to be hoped, will be terminated in another ten days. If the battle goes to the Allies, business will begin instantly.

WILL THE MIGHTY FALL?

The *grandes maisons* are going to have colossal orders of mourning and crêpe, but that is approximately the only correct prognostication possible in regard to them. The reception rooms of these big establishments are swathed in linen covers and piled high with Red Cross accessories, and all the big jewelry houses have apparently removed their treasures to more salubrious climes.

There is much speculation already as to whether or no the midwinter openings will be held as usual. It depends, like everything else, upon the war, but it is difficult to imagine a condition of things which would make it impossible to produce new models in Paris in February. I hear that in New York steps are already being taken to design spring frocks in case the worst happens in Paris; but my faith is pinned to the rue de la Paix and the Place Vendôme. If no models are produced here in February, then, indeed, are the mighty fallen. G. H.

As plain as wearing their biggest and whitest and blackest tweeds can say it, Mrs. Stephen Peabody, Jr., who arrived with Miss Marie Tailer, says "Hearts up for the English"

Piping Rock would not have been Piping Rock without such devotees of sport as Mr. Harry Sage and Mrs. Charles Cary Rumsey. Mrs. Rumsey's "The Elephant" was an "also ran" for the Oak Ridge Cup

Mrs. William Payne Thompson and Mrs. Harry Sage were among those whose furs struck a truce to autumn. Mrs. Thompson and her husband are to spend the winter at Aiken

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Not only full, but full of quality, were the entries by which the Piping Rock Horse Show Association set a pace appreciated by such sports lovers as Mrs. Sherwood Aldrich, Mrs. Oren Root, and Mrs. Nathaniel Potter

REVIEWING THE REVIEWERS OF THE PIPING ROCK HORSE SHOW AT LOCUST VALLEY, L. I.

Mrs. Edwin Gould witnessed the steeplechase for the youngsters, one of the most amateur race-course events that ever was run

A guest of Mrs. James R. McKee was Miss Violet Hamilton, who wore a fur-trimmed suit. She came with her mother, the Baroness de Graffenried

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Four photographs by Paul Thompson

One of the merriest groups of all was the one with the bride and her husband, Mrs. George B. Wagstaff, Mrs. David Wagstaff, and Miss Mimi Scott swinging arm in arm across the lawn

THE WATSON-FRELINGHUYSEN WEDDING IN ST. MARK'S CHURCH AT ISLIP, L. I., WAS FOLLOWED BY A BREAKFAST AND A DANCE AGAINST A BRILLIANT AUTUMN SETTING

The wedding of Miss Mai Duncan Watson, only daughter of Mr. Walter Watson, to Mr. Frederick T. Frelinghuysen, gathered six hundred of their friends to Meadow Farm. Miss Watson wore a gown of embroidered satin and was the fifth bride of her family to wear the veil of point lace

Between the dances in the marquee on the lawn of Meadow Farm after the wedding Miss Margaret Andrews and Mr. Jack Rutherfurd chatted gaily

In the picturesque setting of the wedding breakfast under the trees lingered Mr. Robert Bradley and Miss Louisa Ceballos, who was one of the bridesmaids

Two figures in the animated mosaic which the gay party made against the autumn scene were Miss Beatrice Burrill and Mr. Whitewright Watson

AS SEEN *by* HIM

Turning Time Backward in Its Flight and Making Bowling Green the Center of New York Just for a Night—Death to Time-worn Tradition, Long Life and Prosperity to—Us

NEARLY one hundred years ago, a notable fancy-dress ball was given in New York. Antiquarians who delve in social history are fond of alluding to this function; it marked a revolution in entertaining. The hostess, Madame Brugière, lived at 30 Broadway, opposite "the Bowling Green," then the court end of town. Invitations were sent to friends in Philadelphia, Boston, and Washington, and the belles and beaux of that day took long journeys by land and by sea to be present at an entertainment which was the talk of society for months before the date set for it.

At this remote day, no one is living who can describe from personal observation the splendors of the occasion. However, we know that two houses were turned into one and that for the first time floral decorations were used in profusion. Willis, the social chronicler of a later era, gives some data from the stories which his mother told him of Madame Brugière's ball. For the first time wax candles were used instead of lamps, and French dishes and sweetmeats were served instead of pickled oysters and pink champagne.

VENTURES OF THE DUTCH "HAUT TON"

Some adventurous pioneer of the Dutch *haut ton* (we call this set the Knickerbocker in this century) ventured upon the innovation of lampstands for the corners of the rooms, stuffed red benches along the walls, and chalked floors. In 1840, the Brevoorts gave their splendid fancy-dress ball in their new home on Fifth Avenue and, for the first time, the suite of apartments was lighted by gas. The house in which this miracle took place still remains, a fine old specimen of New York architecture. For many years it has been the town residence of the de Rhams.

I can not imagine what "pink champagne" was like. Willis, in one of his Saratoga letters, refers to it and calls it an abomination. Champagne of the "exploded" color (pink) was freely circulated between the dances of a party he describes. "Rosy wine suited to the bright days when all things were tinted rose," Mr. Willis wrote, in a style which was all hyphens and quotation marks, suited to the quadrille and the hop waltz of the day. The polka, which banished the negro musicians, had not yet come in; to-day we have negro musicians, and where is the polka? *Sic transit*—

"VISITING" DÉBUTANTES

So far this year there are few if any innovations. A comparatively new idea of the season is the bringing out of a popular girl from another city in New York before she makes her début at home. So many delightful western people pass the summer at Newport, at Bar Harbor, or at Southampton (the latter place, as well as Lenox, has many families from Chicago in the villa colony) that it is quite advantageous for a well-known débutante to make her bow first in the metropolis. I believe this is the plan for Miss Edith O. Harrison, the daughter of Mr. Carter H. Harrison of Chicago.

The débutantes are more numerous than usual. There will be Miss Helen Morgan Hamilton, the granddaughter of the late J. Pierpont Morgan and the daughter of Mr. William Pierson Hamilton, and Miss Vera Cravath, the daughter of Mr. Paul D. Cravath, who is so prominent in the Piping Rock set. Miss Cravath is a stunning looking girl. Mrs. William Lowe Rice has a second daughter, Miss Elise Rice, to bring out; and in the same colony, the Southampton, there will be Miss Eleanor W. Keep, Miss Priscilla Peabody, and Miss Angeline J. Krech to make their bows to society.

Mrs. Thomas J. Preston, Jr.—affectionately remembered as that beautiful lady of the White House, Mrs. Grover Cleveland—has a débutante daughter, Miss Marion Cleveland; Miss Eleanor M. Green, the granddaughter of the late Abram S. Hewitt and the great-granddaughter of Peter Cooper, is also to make her bow. In the Astor family, Miss M. Symphorosa Bristed, whose ancestor was the first John Jacob Astor, will formally enter society.

Of special interest is it that there are to be twin débutantes, the Misses Ruth and Faith Hayden, the daughters of Dr. James Raynor Hayden. Miss Gretchen Damrosch, the daughter of Mr. Walter Damrosch, and the granddaughter of the late James G. Blaine, and Miss Katharine Lamont, the daughter of Mrs. Daniel S. Lamont, who will be on the débutante list, will revive memories of two administrations at Washington. Miss Margaret La Farge, the daughter of Mr. C. Grant La Farge and the granddaughter of John La Farge, the artist, is yet another débutante; and the John Parkin Gilfords, who entertained so much for their eldest daughter last winter, will bring out a second daughter, Miss Almy Gilford, this year. There will be a reception in the old Gilford house and a dance later in the season, which, by the way, will be quite long.

Among the old New York families associated with society for many decades, there will be several débutantes. Miss Marie Johnson, the only daughter of Mr. Bradish Johnson; Miss Adrienne Iselin, the daughter of Mr. Columbus O'Donnell Iselin; Miss Janet Robb, the daughter of Mr. Nathaniel Thayer Robb; Miss Ruth Cutting, the daughter of Mr. Robert Fulton Cutting; Miss Constance Peabody, the daughter of Mr. Richard A. Peabody; Miss Dorothy Haight, the daughter of Mr. William B. Haight; and Miss Anna Alexandre, the daughter of Mrs. John E. Alexandre, are all to be introduced into society this coming winter.

In 1830 Mrs. Grundy was not a mere wraith-woman as she is now; she stood incarnate and shook her forefinger over the head of every drooping-lashed débutante

INHERITING THE EARTH

There is a definite purpose among our women of fashion to take up seriously and practically many of the problems of the day, instead of exercising their ingenuity on devising new schemes for entertaining. Naturally, in our autumn isolation, we have been drawn nearer together than formerly, and are looking toward the development of our own country and its resources, and turning away from many of the threadbare fetishes to which we have clung for so many generations because we have been merely too indolent or too indifferent to turn against tradition.

We have treasures of ability that we have buried. We allow a small brave band of pioneers to establish American arts and industries without throwing in our help and encouragement. We express surprise, some of us, when we see what the Misses Hewitt have done at their entirely American school, and, also, we are amazed at the splendid exhibits of the School of Applied Design of New York. Last year there were dozens of American girls taking musical instruction from American teachers in Berlin, and never dreaming of suggesting that their teachers teach at home and that they themselves be taught at home.

Frocks that smack of the "moyen âge," coiffures like their mothers', and busy, aware little brains such as never débutante possessed until 1914

LONG LIFE TO US

It will probably be a long time before we learn the patience of the older civilization that waits to see art grow under its eyes for art's sake, but there is no reason why we should not take a step or two in the right direction now. We have the materials for many arts and we are of "such a richness;" and as far as "atmosphere" is concerned, we can make our own atmosphere.

Perhaps there is something in the sun and pleasant airs of Italy which may give strength and beauty to the human voice and inspiration to the artist, but we need not stick to New York or the north with a whole half world of varied climate at our disposal; we can go to our own southlands if we want warmth and sun.

Indeed, speaking of our own resources and pink champagne (we just mentioned it in passing, you remember), I wonder if we will not have champagne this winter from our own vine and fig tree, a champagne that will be a compromise between the sparkling American beverage and the national American grape juice; and I wonder if we will not even return to pickled oysters. I repeat, we must look to our own resources. And so,—long life and prosperity to the awakening movement which has opened our eyes to the beauties and the treasures of our own glorious inheritance!

Photograph by Brandenburg Studio, N. Y.

MRS. E. ROSCOE MATHEWS

Mrs. Mathews, besides being one of the most popular of the younger women in New York society, is, perhaps, its best-known teacher of the modern fashionable dances. In the early part of the summer she went to France to perfect herself in the new Parisian dances, and on her return she journeyed to Newport, there to make use of her recently acquired knowledge. Before her marriage Mrs. Mathews was Miss Loulie Shaw Albee of Boston

TO PROTECT VOGUE'S ORIGINALITY

VOGUE has recently brought suit against several firms—newspaper publishers, department stores, and advertising art services—who, without our express permission, have, in one way or another, used or adapted pictures appearing in Vogue. Although Vogue does not wish to take legal action, or to collect the heavy punitive damages provided by the copyright law, we nevertheless can not permit the unauthorized use of any Vogue cover, or illustration, or decoration—either in an advertisement or in the editorial columns of any other publication. Since so much of Vogue's charm depends on the originality and distinctiveness of its illustrations, we are anxious to protect them by every means within our power. Vogue's readers, therefore, are asked to help us by reporting at once any infringements they may discover—in newspapers, magazines, catalogues, or other publications.

FURTHERMORE, certain manufacturers are, we regret to say, using "Vogue" as a trade name for all sorts of merchandise. There are "Vogue" candies, and "Vogue" toilet articles, and "Vogue" hats, and various other things, good, bad, and indifferent, all labeled "Vogue." The title "Vogue" has, of course, a twofold value. First, naturally, the intrinsic value of the word itself, with its suggestion of smartness and distinction. Second, the title has the greatly added value of its long association with Vogue, the magazine. Now, it may be the desire of the makers of these various articles of one sort and another subtly to trade on the reputation and prestige of Vogue, the magazine. They may wish to convey the idea that Vogue is in some way responsible for their products. Vogue is not responsible. Except in Vogue itself, and Vogue Patterns, no article that bears this name has any connection with us. We believe it is our duty to point out from time to time that various articles called "Vogue" are not backed by Vogue, the magazine; and that you are not safe in accepting them on the assumption that this magazine is in the slightest degree responsible for them.

The WOMEN WHO CREATE *the* MODE *in* PARIS

What These Women Wear, Other Women Wear; and from Their Busy Workrooms They Govern the Fashion Destinies of Continents That They Have Never Seen

By ANNE RITTENHOUSE

IT is a curious fact that, with the exception of the three Callot sisters and one or two other couturières, the women who have gained positions of importance in the world of dressmaking have risen from the rank of manikins. Their appearance to-day testifies to this in a certain measure, as they are conspicuously well gowned on all occasions. One does not have to be versed in such matters, however, to realize that each of these women was a manikin of superior attainments; wearing the gowns of a certain house was only a preliminary step to a control of some important part of the business, and finally to the supreme task of designing.

The average Parisian manikin is merely a creature of beauty of face, of figure, and of carriage. The Anglo-Saxon rarely admits the beauty of face, because it is not of the type to which the Anglo-Saxon sense of beauty has been trained, but there is no nation that has not paid its tribute to the loveliness of such women as Mme. Paquin, Mme. Chéruit, and Mme. Marguerite Wagner. When these three women were young, it was easy to read success in their faces; they "carried off" the gowns they wore with a distinction never acquired by the merely brainlessly beautiful.

BENEATH THE ROSE

To-day each of these women is a well-recognized power in a great Paris business that garners in millions of francs, and that puts the impress of a certain woman's ideas of style on every woman's gowning; what these women wear, other women wear. The copies the other women wear may be a far cry from the original, it is true, but, without knowing it, the American woman in China and the schoolgirl in Kalamazoo may each wear the gown that Mme. Paquin wore on the day of her opening in her establishment in the rue de la Paix.

The person who does not know the inside of Paris dressmaking conditions is astounded by the fact that so few women have risen to the top of the dressmaking profession. The presiding genius in the majority of the celebrated houses is a man. There are women associated with this man, of course, but they are not in positions of actual power, and they are rarely designers of a high order.

It is a commonly accepted saying that the great houses no longer keep the designing within their gates, that they buy designs from a host of minor, unknown people whose income is solely derived from this source. There can be little doubt of the truth of this to a certain extent, and it is a good thing, for it gives variety to the output.

MME. PAQUIN

Before the dressmaking business of France had attained the proportions it now measures, it was less a commerce and, inevitably, a little more an art even than it is now. It was easy then for the chief designer of a house to do his or her own designing; but conditions have changed so materially that no one person can possibly design the enormous output of gowns from any one house.

Americans have often wondered why a gown that Chéruit exhibited could be found a week earlier at some small house at one third less than the price put upon it by Chéruit, or why the best coat-suit that Bernard showed in a season was ordered by some friend from a small house earlier in the month, or why there is no name in certain gowns that New York merchants bring over during the critical season, and which are later shown as productions of well-known French houses. There is no chicanery about it; the matter is easy to understand. These costumes are designed by important but unknown men and women who sell their sketches to celebrated houses. While this is true, and the enemies of certain houses use it against them in an effort to underestimate their skill, the fact remains that each of these creations is not only passed upon by the chief designer of the celebrated house, but to it are added touches that mark it as belonging to that house.

Mme. Paquin, for instance, is constantly calling upon outside designers, and there are many who think her house has suffered from alien influences. She was the first to fall under the spell of such insurgent designers as Paul Iribe and Léon Bakst, and neither of them added to her prestige; it must have been modesty that made her think that either was as great as she in the line of work she governs. No one denies that Iribe and Bakst are splendid artists, but neither of them really understands how to dress a twentieth century woman. They have much to contribute to modern dress, but that their ideas can not be translated direct from sketch to gown was proved by the failure of Mme. Paquin, who, if any dressmaker could, should have been able to do so successfully. It was a tribute to her breadth of mind, her enthusiasm for whatever is modern, and her artistic ability, that she gave the idea of cooperation with artists of this school a trial. It was not her fault that the scheme failed; and the venture really enriched her art.

A GENIUS OF BUSINESS ORGANIZATION

It sounds banal to begin a personal description of Mme. Paquin by saying that she is beautiful. But the truth must out; she is tall, with a rounded figure, a small head well set on fine shoulders, pale hair that is a mixture of gray and ashen, and gray eyes that regard the world shrewdly, without much softness, but with tolerant understanding. She does not speak English well enough to interfere with her cultivated French, and so leaves the task to her sister-in-law, Mme. Joire, who represented her in America last winter, and to Mme. Claire, who represents the house to most of the American clientele. A celebrated colorist has described Mme. Paquin as a mother-of-pearl woman, yet with a temperament symbolized by mother-of-pearl tones she has the will of a man and is a genius in business organization. No man who deals with her on a question of business but knows he has met his equal. She is not a fluent talker; rather she listens intently and with her eyes fixed steadily on the speaker, and her questions amount to a cross-examination.

KEEPING UP WITH MME. PAQUIN

It was probably Mme. Paquin's taste in dress that put her at the head of the house after her husband's death, but it is her masculine knowledge of business that keeps her there. When M. Paquin was alive, Mme. Paquin set the styles for that large body of fashionable women who took her as their model, and she did this in a skilful way. She appeared in a new costume at the races on a Sunday afternoon, and whatever she wore, the most dignified Frenchwoman could wear. She began this launching of dignified and elegant costumes when she was a young woman, as she had the perception to see that the average manikin, overdressed and with flaunting manners, could never impress styles upon well-bred women.

In a short two years, Mme. Paquin and her clothes were the models for European aristocracy, the despair of many dressmaking houses, and the most valuable asset of the house of Paquin. When she made her appearance on the wide wooden walk that stretches between the turf and the tribune at Longchamp, Chantilly, or Auteuil, she immediately drew all eyes from the racing horses. The next morning her costume was copied in detail, not only by individuals but by prominent dressmaking houses. One Sunday morning between eleven and twelve o'clock she appeared on the promenade that borders the *plage* of Trouville in a white crêpe gown bordered with a Greek-key design. On Monday, the Wall-of-Troy trimming was famous; its use by the woman who set the styles was cabled through two continents and more than a hundred workers were given orders to reproduce it.

GIVING SOCIETY ITS DUE

Mme. Paquin has never lived in obscurity; she has never shunned the fashionable world—as have Poiret and Doucet, whom nothing can persuade to go where fashion dictates or to mingle with worldly throngs. Mme. Paquin, like Mme. Chéruit, is a woman of fashion without social affiliations. Their friends say that both would be happy to belong to the grand world of France. Mme. Paquin has a villa in Trouville, and although fashion and power and money have moved themselves to Deauville because of the new hotels and the casino there, her place is near enough to Deauville to enable her to be in that gay throng.

After M. Paquin's death, his widow retired from the firm, but came back to take charge of it under a new organization. It is stated upon good authority that she receives two hundred and fifty thousand francs a year for her services, and a conservative estimate places her personal fortune at four million francs. She has a home at historic St. Cloud and is building a new, expensive, and very curious house there in modern style. Her friends think this house is another evidence of the fact that she has been strongly attracted toward modernism in art, and that it has shaken her usual good taste. She makes no secret of the fact that she likes best the society of artists. She entertains them largely and many of the insurgents reckon her as one of their best friends.

MME. CHÉRUIT

Mme. Louise Chéruit's personality does not stand out as boldly as does that of Mme. Paquin. It is of equal importance in Paris and throughout the world of dress, but it is more subtle, less clearly

Photograph by Boissonnas et Taponier, Paris

"A Louis XVI woman" is the title given to Mme. Chéruit, and her personality justifies the comparison. Like her gowns, it is a thing of delicate nuances and subtle half-tones, which eludes definition

Photograph by Underwood & Underwood

Reckoned as one of the best friends of the school of insurgent artists is Mme. Paquin, who, in spite of her well-known "mother-of-pearl" temperament, has the will of a man and puts questions like a cross-examiner

Pretty, with the prettiness of youth and olive skin and slimness, is Georgette, who likes the things she makes well enough to wear them herself and makes others like them because—she likes them and wears them

Photograph by Joel Feder

Of the profession by birth and marriage is Mme. Joire, who was last year the representative in America of her sister, Mme. Paquin

etched. The colorist who called Mme. Paquin a mother-of-pearl woman has named Mme. Chéruit a Louis XVI woman.

Her earliest professional experience was with Raudnitz, and she was quickly accounted one of the beautiful women of Paris. She did not start her own establishment until several years after she had married M. Chéruit, who is the business manager of the house. Mme. Chéruit, like most Frenchwomen, is a shrewd judge of business, of organization, and the disposal of money, and contributes to this end of the business. She is accounted the richest among the women in the dressmaking business, except the Callot sisters, whose united wealth is believed to be astounding.

Mme. Chéruit is a generous spender, so it is quite necessary for her to make the sums of money she does. Indeed, she has been called a Louis XVI woman because she has the daintiness, the extravagant tastes, the exquisite charm, and the art of those French ladies who went gaily through the pre-revolution epoch. She is typically French; there is not a strain of any other nation or race in her, and she has the luxurious, rippling hair, deep chestnut in color with a burnished surface, that belongs peculiarly to Frenchwomen. Indeed, she is a reversion to type, for she does not belong to the France of to-day, but to the traditional France of the eighteenth century.

A LOUIS XVI WOMAN

She is amazingly lovely to look upon; in her brilliant face there is humor, intelligence, sympathy, and a desire for pleasure. Her figure is a trifle more curved now than in the days when she displayed the gowns of Raudnitz with such distinction that she ma'e the fame of the house. She dresses simply; simplicity is her forte, and she knows exactly what manner of costume plays up to her type. She likes gray—a moonlight gray—in crêpe de Chine, in satin, in velvet, and in fur, and she looks her best in old silver brocade with her sloping shoulders and lovely arms slightly draped with gray tulle, and over them a luxurious, shapeless mantle of chinchilla.

Mme. Chéruit lives in a Louis XVI house, every inch of which has been designed and arranged by her. It is said that she would prefer to spend ten thousand francs on a small box placed exactly right in one room than to allow any detail to be at fault. So scrupulously careful of detail is she that when she is designing a gown, she will have a certain thread dyed ten times, if necessary, until it is as she wants it. For this reason she is a terror to the careless worker and to the designers who are more anxious for effect than for perfection of detail.

Her patrons love her, for she has a penetrating charm which the vast number of Americans who buy clothes at her house rarely come in contact with, for she neither speaks nor understands English and Madame Carré attends to all who are not known personally to Mme. Chéruit and who do not speak French.

Mme. Chéruit prefers to dress the French aristocracy, including a few smart foreigners who have married into it, rather than to design for the average American or for an actress. Nothing she designs is suitable for the footlights, unless it is a costume for a French play laid in comparatively modern times with the parts taken by women of poise and distinction. She never lends an ear to the sensational outbreaks of fashion nor to what is called "modern art," for her tastes are not violent, and everything she touches is toned to softness.

Modern French fashions have been greatly influenced by this couturière. It has been said that a Chéruit gown rarely bears a date, but is in good style as long as it lasts. Possibly this was truer of her clothes before she sold largely to the wholesale trade in America than now, however. Her popularity in America ran for two seasons and was at its height last spring. This year she has not put forth anything as striking as the knife-plaited tunic over the tight petticoat of last February, but the clothes she has designed are, with those of Premet and Drécoll, dominating the styles.

THE THREE FATES

A curious situation controls the house of Callot on the rue Taitbout. Its gowns are known wherever smart gowns are worn, yet the women who govern the house are almost mythical. Few there are who, having bought clothes at this house for years, could tell what the sisters look like. There are three of them, one of whom is married and remains the chief designer. They are elderly women, serious, hard-working, cryptic in what they say and do, and so Paris has likened them to the three Fates, and there are many in the world who give them the credit of controlling the destiny of fashion. They silently govern their workrooms and dominate fifteen hundred workers and many buyers, for the American dealer in clothes awaits the word of Callot with a feeling of awe that is difficult for the average woman to comprehend. Because of this feeling, the house has made a fortune; one can hear any kind of fairy-tale about its wealth, but the actual truth in regard to it remains within the knowledge of the three Callots. They make no effort to move to more fashionable quarters, nor to put down the iron bars that govern approach to the second floor of the house. Silently, working away with their shears and thread, they weave clothes that bring them millions, and from their workroom, into which no stranger penetrates, they govern the destiny of continents they have not seen.

The Callot sisters make no effort to be popular; if they do not like the methods of a man they close the doors to him, regardless of what amount of money he can spend. They punish severely any infringement of their rules, and a printed warning—nay, threat—hangs in every room of the house. Their detective system is as far-reaching as their fashions, and they have a rogues' gallery that no one has seen.

It would be a mockery to apply the word "fashionable" to these women; they would despise it. They never go out at all; one sees Mme. Chéruit, Mme. Paquin, Mme. Wagner, and Mme. Lanvin at the races, the opera, the Russian ballet, and the smart restaurants, but the Callot sisters, never.

Although they are industrious, they have curiously enough been described as blind women, groping among a heap of marvelous materials, putting together bits and arriving at a result good or bad almost, as it were, by chance.

METEORIC CAREERS

Had Mme. Franc lived, she who was the head of the house of Premet, the world would have heard much of her personality. Within two years she came in and went out in a burst of meteoric glory. She was a business woman, energetic, lively, hard-working, and was always in a hurry, making, remaking, designing at a tremendous speed. She had no settled convictions and followed no particular line, yet she had the power of jumping intuitively at some brilliant result that carried her to victory. Be-

(*Continued on page 100*)

WILFUL FASHION HEEDS THE CUT OF THE VICTORIAN BODICE AND LENDS EAR TO THE TALE OF TUCKS AND FULNESS TOLD BY THE VICTORIAN SKIRT, BUT SHE FRANKLY SCORNS THE VICTORIAN NIPPED-IN WAIST AND GIRDS HERSELF WITH A SASH IN TOKEN OF DEFIANCE

Agnes makes the full skirt of a black satin gown seem fuller still by means of graduated folds and by contrast with a tight underskirt. Gold, blue, and red braid edges the kimono waist at the neck, and inside the braid is a plaiting of white chiffon which laps over in the front to give the effect of a vest. The belt and the buttons are of black satin and the flared satin cuffs are finished with a chiffon frill. The under-cuffs are of the blue, red, and gold braid, and there are panels of the braid on the skirt

Fearful lest they be accused of omitting the underskirt, Martial et Armand cut an odd bit out of the left side of a black faille skirt, and having thus paid their respects to past fashions they proceed to further embellish the skirt with tucks, yoke, and braid trimming in a manner distinctly new. The long-waisted bodice is trimmed with black braid and has a chemisette of white chiffon, edged at the collar with skunk and finished with two black silk tassels. The buttons are covered with white satin

Not even the most feminine of frocks is safe in these days from a touch of militarism. Behold the martial looking silver buttons and braid loops which ornament the front of a Bulloz gown of blue taffeta. The collar is of white linen embroidered in blue. The sash is of the blue taffeta knotted on the left side, and below the short full skirt peeps a narrow petticoat of blue serge. Deep cuffs closed at the sides with buttons and loops to match those used on the front of the bodice finish the narrow set-in sleeves

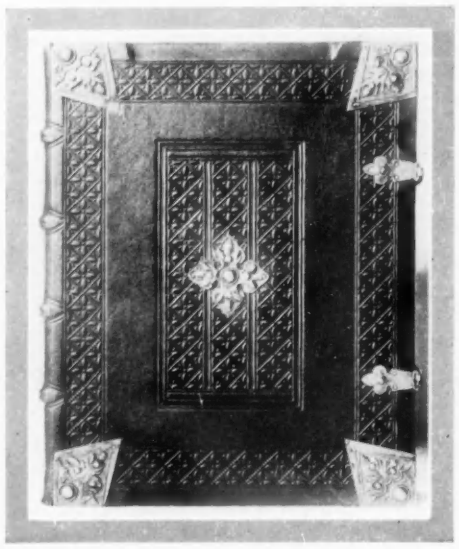
THE INNER SHRINE OF THE BOOK LOVER

Not by Age nor by Fame, but Solely on the Basis of Its Intrinsic Interest to the Owner, May a Book Find Place on the Shelves of a Personal Library

A PERSONAL library is the highest form of the private library. Just as any painting is a painting, even though it is not a notable one and not the work of a master, so any library owned by an individual is a "private library," but the collection must show intelligence and rare discrimination in both selection and plan before it justifies the title or respect of "personal library."

THE COLLECTOR'S LITERARY SOUL

The personal library is an expression both of the collector's personality and of his mentality. It indicates sincerely his intellectual tendency, and is the embodiment (not to take the phrase too seriously) of his literary soul. Moreover, it is a library, in the technical meaning of that much abused word, for it is intelligently selected and properly arranged, and its units are books rather than mere volumes. Books, to the book lover, are possessions of the mind, repositories of thought, emotion, art, beauty, and inspiration, which he has made his own by years of reading and of study.



The binding for a book on the van Eycks is hand-wrought with a design from a flower often found in their paintings. Metal work in dull brass in the same design; binding by Edith Diehl

In contrast with the personal library of books is the impersonal conglomeration of volumes. To countless readers, certain volumes are living realities, but to the owner who has not read them, they are merely so many pages of paper, printed and bound,—dead volumes. They are the "things one ought to read," but never does read; they "look well" with the names of great authors on their backs; but they give a false impression of their owner's appreciation of literature. In its average form, the impersonal library of volumes is commonplace; in its lowest state, it is insincere. It ranges from ill-assorted volumes chosen at random to "complete editions" of an author's works, the "selected fifteen-foot shelf of the edited classics of the world." Verily, the first prize for the best method of discouraging reading should go to the "selected classics of all nations," the second to the "complete edition."

THE FALLACY OF COMPLETE EDITIONS

The backbone of a personal library is sincerity. By far the greater number of its books should have been read and found valuable,—should contain something which makes it worthy of permanent place, and of the collector's book-plate. Complete editions should be the exception. The custom of acquiring all the works of an author should be limited to rare and first editions, to works for study of a special field, and to books of a few favored authors whose entire output has been read and approved.

The fact that complete editions damp the reader's interest is by no means the only reason for avoiding them. Value received for the money spent is a point to be considered. Complete editions increase the profits of publishers and booksellers enormously, for by selling many at a time they are enabled to attract the public by lower prices per book and still take in higher profits than they could get by selling the books separately. The purchaser almost invariably finds that he has more than he really needs, but he fails to realize that instead of buying a set of twenty volumes at $30, and reading five of them, he might better have taken the five, one by one as he read them, at $3 a volume, saved $15, and benefited by a finer quality of paper and binding.

FIRST EDITIONS AND REPRINTS

Money, however, may be no object. In that event, the collector of a truly personal library should realize that the highest book principles are usually violated by the acquisition of complete editions. The full edition presupposes a rare degree of acquaintance with the author's work; furthermore, it implies the uncritical acceptance of everything the author has ever written. "Favorite author" there may well be, even for the most catholic reader, but the deepest study, the soundest scholarly appreciation of this favorite author's total contribution to the mind and heart of the world, will probably lead to the rejection of at least a few of his less notable creations.

The collector who can not specialize in early editions may yet enjoy the essential advantage of old editions by obtaining books in their original form—that is, without abridgment, introductions, or editor's notes. If books are to be thoroughly enjoyed they should be read at first hand, and not through the medium of some editor who "selects" or constitutes himself an interpreter. It must be admitted that certain books require commentaries for intensive study, but they do not, as a rule, require them for reading, and few commentaries are so sound that they should be allowed to stand between the reader and the original.

FINE POINTS IN TYPE

The books of the personal library should have fairly large and very clear type. The design of this type, the quality of the printing and of the paper, should be consonant with the dignity of permanence. If the collector knows the fine points of type design—the formation of ceriphs, the functions of thick and thin lines and of open spaces, and the delicate problem of using leads to give the proper spacing between lines of type, if, in short, he knows the means by which the type designer and the printer attain legibility as well as beauty of form, he can depend upon his own knowledge to select well-printed books. Otherwise he will find it interesting to examine a text-book like Frank Chouteau Brown's "Letters & Lettering," or "The Practice of Typography" and "Types of the De Vinne Press," by Theodore Low De Vinne.

It is a rare example of modern printing that can stand comparison with the finest printing of that golden age when printers made their paper by hand, made their ink by hand, cut their beautiful type by hand, and printed by hand. The comparison is unfair to the modern printer, for, with all his tremendous advantages of machinery, he must forego the old printer's advantage—the use of as much time as he needs. Within the past ten years, however, printing has come into its own again as an art, and it bids fair to reach the highest plane it can ever reach while printing is done by machinery.

The paper on which books are printed should, in general, be thick, not too smooth, and not a dead white in color. The pages should have generous margins, and the leaves, as a rule, should have uncut edges. "Uncut" does not mean, necessarily, that the leaves must be cut by the reader, though some people prefer to do this. It means that the edges of the leaves have not been cut smooth by machinery. A book with the top edges gilt may be "uncut" if the outer edges of the leaves are not trimmed. When, in rebinding, the margin is trimmed too closely, the effect is bad, and the collector should instruct the binder to avoid such mutilation, and to leave as wide a margin as possible.

SUITING BINDING TO BOOK

The material, color, and decoration of any binding must first of all be adapted to the contents of the book. Some collectors choose a neutral uniform binding for all their books; others choose a separate binding for each author or even for each book, and this gives a definite personality to each volume. For the books which are especially loved there should be special bindings, hand-made and designed to suit author, book, and owner. Examples of rare and beautiful work by modern binders are shown with this article, and such bindings, appropriate to the book, can be made to order.

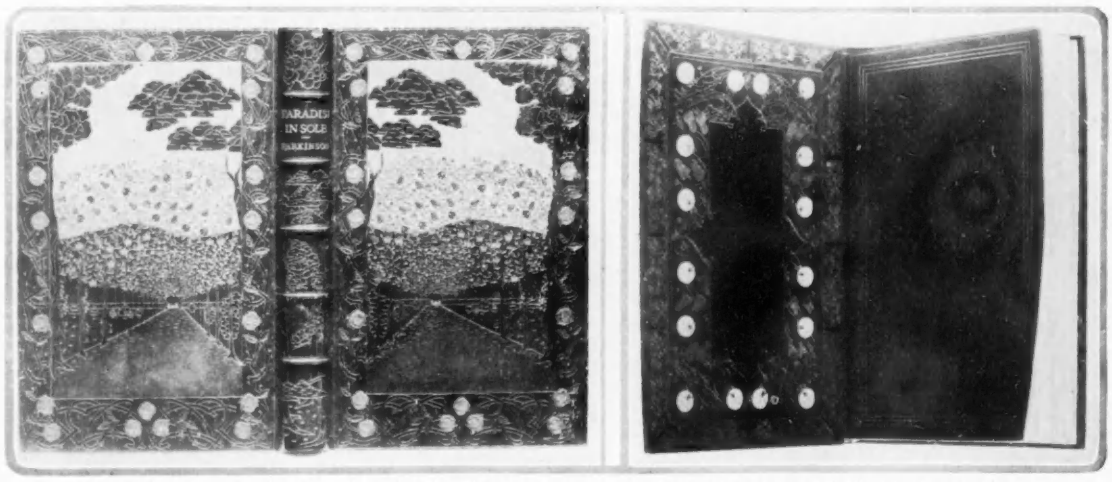
A test of a binding may be made as follows: Lay the book on its side. Raise the cover board and allow it to fall back into place. If it falls easily and rests absolutely flat against the body of the book, the binding has been well done.

Every collector should have a book-plate; it should be the best he can afford and should be carefully attached in the center of the inside of the front cover. Good designers of book-plates and good engravers are few in number, and the book lover who succeeds in finding the best of each for his purpose is indeed fortunate. Heraldic devices are most appropriate for book-plates and are often the only decoration except the lettering of the *Ex Libris*. The armorial bearing must be so drawn that it conforms to the laws of heraldry, to the rules for representing heraldic tinctures in black and white, and to the artistic principles of the composition of such a design.

THE "CLASSIC" HOODOO

Every now and then some authority publishes a list of books which everyone ought to read. There is a vast deal of nonsense and humbug preached about these listed classics. Summed up, the preachment is as follows: "These" (naming exactly twenty or just one hundred) "are the greatest world classics. Read them, on your peril, if you would be considered a person of liberal education. If

(*Continued on page 97*)



A tree-sheltered rose garden in leather inlaid in colors forms a fitting binding for a reprint of the first book on gardening published in England. The inner cover is similarly enriched; binding by Charles Scribner's Sons

ARCHITECTURE AFTER THE FORMS OF NATURE

Men with a Mission, Like the Futurists Whose Theories They Materialize, the Catalan Architects Propose to Eliminate from Life the Debasing Influence of the T-square and the Plumb-line

IT is as a land of a wonderful past that one thinks of Spain, a land of secluded grandeur and medieval castles, and all this is true enough of Spain, except for that northeast province, formerly known as Cataluña, but now comprising four provinces of which the most important is Barcelona. Here is a haughty little land of contradictions, a tiny country of romance, or revolutions, and of bombs, which has its own art and letters, music, language, and politics, which spurns royalty and has furnished Spain with a "home-rule" question to rival the Irish, yet which controls two thirds of the business of Spain.

FUTURISM MADE PRACTICAL

It is not surprising that this has generated radicalism in art, and given rise to an astounding venture into the realms of the futurists by the architects. These men may be said to form a distinct Catalan School of Architecture, which leads an architectural revolution, and which, declare its supporters, has for the first time rendered the new art movement practical.

All the strange and nebulous ideas that the futurists and the synchromists have but timidly splashed in paint or daubed in clay, the Catalan architects have corralled and harnessed, putting into order by their genius the chaos of all the new art theories and finally materializing them into what can only be called anarchist architecture.

It is in domestic architecture that the Catalan architect is experimenting with his most bizarre ideas. So here is what happened when we laid our idea of a cozy little apartment before our kindly Spanish friends, and accepted their offer to conduct us on a home-hunting expedition.

"Perfectly, the very thing for you," they exclaimed with fervor, and led us deferentially up to a building with windows upside down, balconies on the bias, a roof that humped like an enraged caterpillar, turrets that sprang out from every corner, and a façade that looked like the drop-curtain of a theater, scalloped at the edges. Everything which would ordinarily be straight was on the curve, and every inch of the area was sculptured or colored or both.

The egg-shaped portal opened into a monumental entrance hall. Up and down the wall and circling up the stairway, ran a tangle of floral forms in the gaudiest of colors. The janitor, housed in a glass box by the door, was busy, for all Catalan janitors have a trade; but he confidingly gave us the key, and we entered a tiny elevator, gilded like a parrot's cage, pushed the button, and sent ourselves up to the vacant floor.

With the air of introducing children to a surprise party, our Spanish friends threw open a massive gilded door. Cozy indeed! We might have come into a tropical jungle! Garlands, bouquets, and wreaths of flowers, embossed in high relief and painted in red, green, yellow, and purple, all outlined in gold, clambered riotously over the walls, were plastered over the ceilings, and ornamented every corner. The rooms were spangled like the dress of a harlequin, and there were over thirty of them! Brazen chandeliers, draped in yards of crystal fringe, spread their octopus arms in all directions. The sky-line of the rooms looked like the serrated profile of a mountain range. There were ornate friezes above the chair boarding, which was of porcelain of many shades, and porcelain tiles were introduced wherever they could be made to stick.

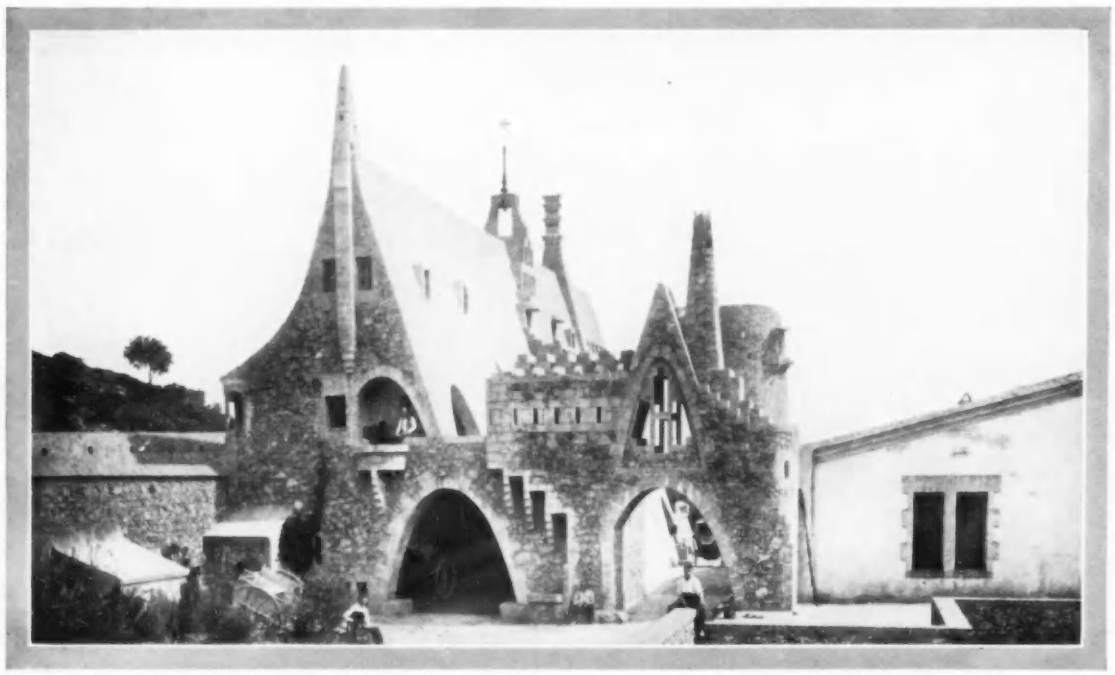
The dining-room, large enough for a restaurant, opened out into a loggia with a ceiling of embossed floral designs, studded with a blaze of varying tinted electric lights and supported by fluted columns of gold. For something more cozy there was a breakfast-room, which, being only half as large, had only half the amount of gold and gilded wreaths. Off it opened a tiny, perfectly appointed chapel, for in the Spanish fashion a chapel is attached to all chic dwellings.

ART AND IMPROVEMENTS

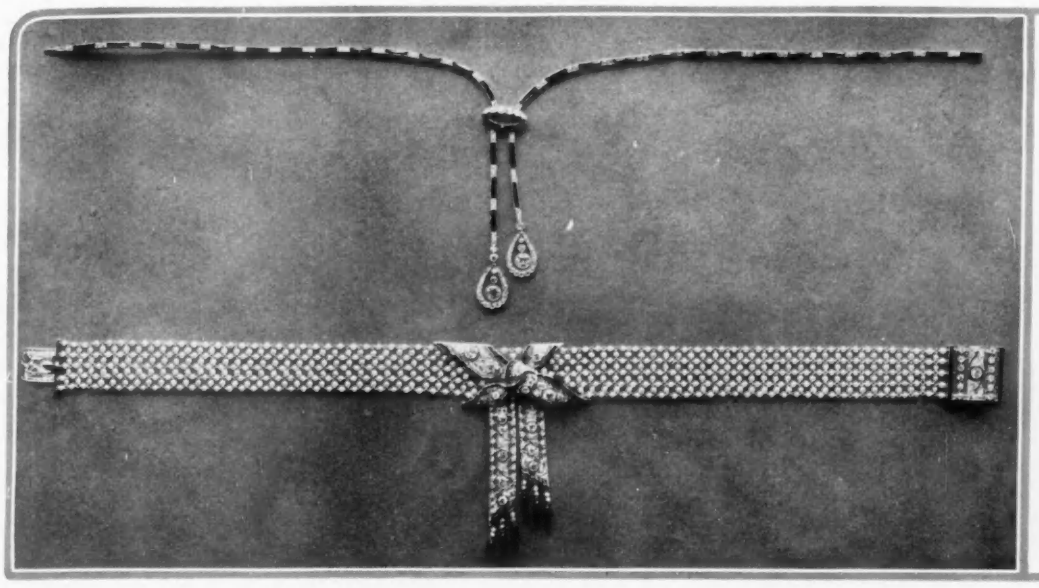
At the end, the decorator had evidently looked carefully over the apartment for any vacant spaces which might have been accidentally left and had filled them with prismatic waves of paint. Even the radiators were painted or enameled in a brilliant color scheme which it warmed one just to gaze upon. Yes, certainly, there was steam heat, and hot and cold water, and telephone service. Backward Spain, indeed! These are the most up-to-the-minute apartments in Europe. This only shows the true greatness of these Catalan architects. While smaller artistic natures would have relied upon all this gorgeousness to distract the impending householder from prosaic details, and been content to dazzle the housekeeper into indifference to the bathroom and oblivion as to the kitchen range, the Catalan craftsman has scorned to take any mean advantage or shield himself behind the fact that no Spanish

(Continued on page 94)

As decorated tiles, highly glazed, and white porcelain are the favored materials of the Catalan architects, and as elimination of corners is a principle of their art, their up-to-the-minute dwellings may fairly claim to be both fire-proof and germ-proof



In Catalan theory, the country home expresses gaiety, so this seaside dwelling plays tricks with its quaint gables and chimney stacks, and the outside stairways seem to be picking up the skirts of the roof preparatory to tangoing down to meet the waves



A mere thread set with tiny oblongs of diamonds glimmering between oblongs of black onyx and weighted with pear-shaped pendants of diamonds

The popularity of the omnipresent collar of woven pearls is given a fillip by the bright gleam of a bit of black onyx here and there in its length

Each pointed end of black velvet edged with diamonds and each point tipped with a pearl make an odd sautoir. This and the jewelry at the left from Charlton

WITHIN THE JEWEL BOX

Diamond Baskets Full of Diamond Flowers; Bits of Limpid Crystal; Carved Moonstones for Roses; Platinum Fretted with Gems for Leaves

WELL did Faust's astute ally know the measure of his lure when in the fastness of Marguerite's garden he left a jewel casket, for all women are sisters in the love of precious stones, and doubtless Marguerite knew no thrill more potent than that of the modern woman when she espies an unusually lovely trinket in the shop of her favorite jeweler.

Few are the women who could not find something to wax enthusiastic over in the almost inexhaustible number of lovely novelties which are seen at the opening of the season in New York. Here, in the exclusive shops in Fifth Avenue, is displayed the work of the master craftsmen who, for the delight and despair of women, spin cobweb designs in platinum encrusted and inlaid with jewels.

DIVIDING JEWELRY AGAINST ITSELF

Jeweled ornaments may be divided generally into three classes: those to be worn in the morning, those suitable for afternoon wear, and those for evening wear. Beyond question, the designers have recently given us more novelties in jewels for the morning and afternoon than for the evening.

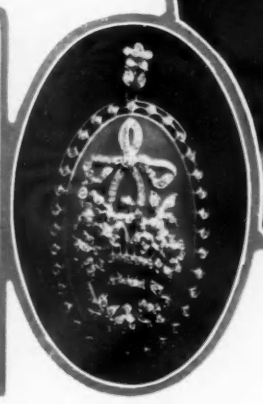
The blouse with the deep V-shaped opening in front has caused the designing of peculiarly beautiful ornaments for the throat and neck, and the newest of these is the sautoir of black velvet ribbon, an example of which is pictured at the upper right on this page. The pointed ends are edged with diamonds with a pearl at the tip and are caught together by a ring set with diamonds. Instead of a sautoir, a twisted chain of seed pearls combined with black onyx and crystal beads may be worn. Such a chain is of great delicacy and refinement, and is intended for either morning or afternoon wear.

POINTS OF JET

The combination of the jet black of onyx with the white fire of diamonds is a new feature of jewelry that is immensely effective. An attractive example of this combination is seen in the narrow collar of pearls illustrated in the lower of the two photographs at the top of this page. The bow in the middle is of diamonds edged with onyx and fringed with pointed tassels of onyx. This new collar is made to wear high around the throat; it adds the finishing touch to an afternoon or restaurant gown.

Charming, indeed, is the thread-like chain of diamonds and onyx caught with a jeweled clasp which is shown at the top of this page. It is finished with two long

Of ivory painted exquisitely with three Greek figures is the center of a double pyramid watch pendant. Watch from Dreicer



This rock crystal and diamond pendant and the two at the right are from the Arts and Crafts Society of Boston

A little fence of diamonds upholding a superb jeweled ball mounted with osprey in this Dreicer ornament. Evening coiffure arranged by Pierre

Hung on a platinum chain are hand-carved moonstones for flowers and platinum fretted with diamonds for leaves

An exquisite figure carved on crystal over abalone and wreathed in platinum roses with petals tightly curled over diamonds

pear-shaped ornaments, each holding a solitaire diamond. The touch of black in jeweled ornaments adds an arresting note, an air of distinction, just as it does in a frock.

JEWELRY FOR AFTERNOON

An exquisitely wrought chain ornament and pendant and two beautiful plaques made by Mrs. William H. Klapp, a member of the Arts and Crafts Society of Boston, are shown at the bottom of page 57.

The pendant shown in the small oval at the lower right of page 57 is of hand-carved moonstones and hand-carved platinum set with diamonds. A long ornament of the same design as the pendant forms the clasp on the chain. In the tiny figure carved in the rock crystal that forms the center of the plaque photographed at the extreme right on page 57 delicacy and sureness of touch are discernible.

Shown at the lower left of page 57 is a charming watch pendant. A double pyramid of crystal is edged with diamonds and itself frames an ivory medallion with three exquisitely painted Greek figures. This hangs from a diamond chain that is a marvel of design and workmanship. Thus, while producing the effect of a pendant, the ornament is, in reality, a watch.

The platinum and diamond watch pendant illustrated on this page is of unusually delicate design. A blue moonstone with a carved figure of Cupid forms the center of the watch pendant. On the reverse side of the pendant the tiny watch is surrounded by a circle of diamonds.

While the smartest ornaments for the neck and throat are, as a rule, set with diamonds, colored stones are used, to some extent, in brooches and in bracelets; usually, however, they appear in combination with diamonds. The charming diamond-shaped brooch shown in the lower group of jewelry on this page is made of large emeralds outlined with a lace-like edge of tiny diamonds.

THE OMNIPRESENT WRIST WATCH

The popularity of wrist watches seems to be steadily increasing, which is scarcely surprising, as, apart from their convenience, they are most attractive accessories to the costume. The one illustrated in the group with the brooch just described is of unique design. The watch closes with the face downward, and shows a cover that is especially lovely.

Bangles and armlets in new designs of all possible descriptions are quite the fad, and the woman of fashion has her jewels reset each season to fit the new designing as readily as she changes the models of her gowns. A jeweler is sent for; he arrives with two small tin boxes of wax—black, and white or yellow. The black wax is used for the white jewels and the white wax for the colored ones, as in this way both are shown to their advantage. The jewels are removed from their old settings and placed in the wax in a new design, worked out as elaborately or as simply as taste dictates. The setting is then traced in the wax and the stones are placed in position so that the effect of the finished trinket is obtained.

The charming bracelet illustrated on this page at the right of the brooch, is flexible, and is set with diamonds only. It is of a somewhat conservative type, but is exceedingly effective.

LONG LIFE TO PEARLS

With the street costume pearls are much worn. Close earrings, a short string of pearls for the neck, a pin in the design of a circle or a horseshoe, perhaps, or a rose setting of pearls for the finish of the open collar are pretty ways in which the fad for pearl street jewelry evidences itself.

A single large pearl set high or one pearl surrounded by small diamonds is effective for a ring. As for colored stones set in rings, emeralds, topazes, or sapphires are particularly effective, especially if worn with a bar pin jeweled to match.

One ring worn on the third finger of the right hand is considered smart. The fashionable setting precludes the wearing of more than one ring to a finger since the high cabochon jewels do not look well with any other ring.

That luxury designed especially for the smartly gowned woman, the gold mesh bag, continues to be as chic as ever, and, if possible, is more rich and effective than in the past. The framework is often set with sapphires, rubies, emeralds, and diamonds. The frame of the bag shown on this page is of green gold inset with sapphires and diamonds; it has sapphire clasps.

THE JEWELS OF EVENING

Unlike the jeweled ornaments for morning and afternoon wear, which are light and delicate in design, many of those worn with evening dress are splendid and massive in effect. Corsage ornaments blaze with massed diamonds, closely set. The brilliant bow-knot of diamonds photographed on this page, from which hangs a deep fringe of pearls, is superb. The loops and ends of the ornaments are flexible so that it can be worn in different positions. The latest fad is to wear such a bow-knot of diamonds as this pinned slightly to the left on the velvet band around the throat.

One of the most distinguished of the novelties in corsage ornaments seen this season is the large and brilliant one of diamonds illustrated at the upper right. It is in a Renaissance design with the fringes as well as the main part of diamonds. The whole ornament is flexible, and will adapt itself to any part of the corsage. In the middle of each of the large rosettes is a single diamond and in the middle of the ornament as a whole is one superb diamond.

Curiously enough the stately tiara is not so much in fashion, at least in this country, as it was. Occasionally a tiara may be seen at the opera, but many women have had the jewels in their tiaras reset in smaller and more becoming ornaments for the hair.

The diamond ornament for the hair illustrated on page 57, which has a soft white aigret waving above it, is much more becoming to most faces than is the tiara, and, a most original property, it can be used as a bracelet by merely detaching the aigret and the centerpiece from the halo of diamonds.

THE PASSING OF THE DOG-COLLAR

One must also chronicle the passing, to a large extent, of the high dog-collar of jewels. The woman no longer young finds the narrow jeweled collar, three quarters of an inch high, or the black velvet band with a diamond ornament and clasp quite as becoming, however, and much more comfortable. For younger

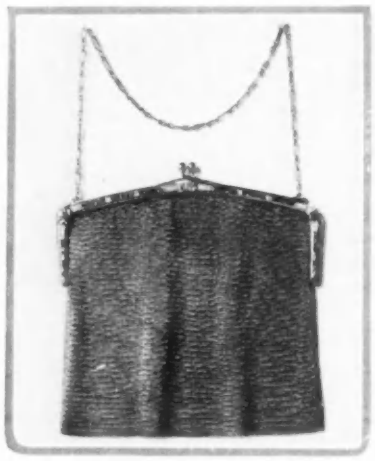
(Continued on page 64)

One of the successors to the dog-collar is the slender chain delicately jeweled and supporting a light pendant

A corsage ornament in Renaissance design, blazing with massed diamonds marvelously matched. This and collar above from Dreicer

The eye of the colorist and the skill of the craftsman combine in fashioning for a watch a fair outside. From Tilden-Thurber of Providence

According to the fad of the moment a bow-knot of diamonds may be pinned on a neck ribbon. From Charlton



Linked luxury long drawn out, indeed, is a gold mesh bag in a frame set richly with sapphires and diamonds

Bands of emeralds pearled on both edges with diamonds and outlining a plant-like design of diamonds compose this dainty brooch

Set round and round and up and down with diamonds large and small is this flexible bracelet with five large diamonds at the front

An innovation in the affairs of wrist watches is one with a watch that turns its face to the wrist

Its back to the world, the industrious watch looks a mere ornament. Five pieces from Theodore B. Starr

THESE THREE FROCKS AVER THAT LARGE OR SMALL, HIGH OR LOW, STRAIGHT OR CURVED, THE WAIST-LINE SHALL BE DEEPLY GIRDLED

Lest it become the sport of every passing breeze, the edges of this white chiffon frock are weighted with pink roses. Paris has seen to it that there is fulness aplenty in the skirt, though it is shirred in to match the blouse, and modesty has seen to it that a frill of crystal beads conceals the ankles. A band of transparent lace extends across the front of the waist, and two big roses droop over one shoulder

Upon a minaret skirt of rose tulle is mounted a deep, pointed flounce of lace, the delicate tracery of which overlies almost the entire surface of the tulle. A girdle, so broad that it attains to the importance of the smart corselet, is made of "feuille morte" (dead leaf) velvet brocaded with great gold autumn leaves. Bands of otter bound each portion of the frock at the top and bottom

In this white tulle frock the little bit of tulle bolero added to the little bit of lace bodice, makes, fortunately, a little bit more, and with a wide blue collar of tulle to top it and a few dozen glimmering blue "pampilles" to dangle below it, it constitutes the most fashionable degree of unsubstantiality. A short distance below the blue taffeta girdle is a row of white tulle quilling tucked up by a row of pink roses

THE YOUNGER GENERATION

Frocks Which a Small Maiden May Wear Upon Occasions Grave and Gay, and a Coat Wherein Exterior Daintiness Conceals Interior Warmth

Any little girl can see the similarity between the sheer linen frock at the upper left and the gowns that "grown ups" now wear—it is the long line at the left side. Valenciennes lace and hand-embroidery are the trimming, and there is a ribbon run through beading at the waist. Sizes three to six years

As snug as the woolly play coat is a white coat of quilt-like brocaded matelassé trimmed with tailless ermine which a little girl from three to six years old may wear. Collars and cuffs are of white faille silk. Of white chiffon is the hat trimmed with white ribbon and white ostrich feathers

To her fifth birthday party a little girl would like to wear a frock with as many frills at the edge as she is years old—especially if the plaited frills be of net and the perky skirt of batiste, and the little net waist have tiny flowers embroidered by hand upon it. Pink ribbons might match the pink faille of a hat trimmed with one pink rose and a curling wreath of ostrich feathers. The frock pictured comes also in four- and six-year sizes

When a girl has grown to be six or eight years old she may don a party frock of sheer linen lawn with a square neck and short sleeves. The waist is laid in clusters of tucks between Valenciennes bands, and the skirt is trimmed to match. Three crosswise tucks provide amply for the exigencies of growing

Much like the designs one cuts out of colored paper at kindergarten is the brown hand-embroidery on a white linen lawn school frock for a girl from six to eight years old. It is made very long waisted, and plaited lengthwise front and back. The models on this page are from Grande Maison de Blanc

SMART FASHIONS *for* LIMITED INCOMES

Since the Perversity of Fashion Demands Expensive Fur Trimmings in War Times, It Remains for the Ingenuity of Woman, Aided by the Skill of the Manufacturer, to Outwit the Mode by Substituting Fur Cloths

IN a season when every one is trying to economize, Fashion shows her usual contrariness by the extensive use of one of the most expensive of all trimmings—fur. The only course for the woman of limited income is to try what ingenuity can do to outwit such arbitrary ruling, for no daytime frock or street suit seems quite complete this season without fur of some sort, and even the evening gowns use it plentifully. Fortunately, there are a few furs which are beautiful and are only moderately expensive, and, in addition to these, there is fur cloth, in the making of which one well-known American manufacturer of textiles has achieved a rare success. Only the closest examination can distinguish the baby lamb cloth, or broadtail cloth, which he manufactures, from real baby lamb skin.

SO FAR MAY FUR CLOTH GO

Many women to whom only a real fur is acceptable for wraps or separate scarfs, concede that for trimming a fur cloth may be appropriate and smart. The models illustrated on these pages show how the rich, soft fur cloths may be utilized on gowns and suits, with good effect.

Women who do not find the long semifitted dress becoming, and there are many who do not, will find such a model as that at the left of the group on this page an excellent one. For a morning dress, a twilled wool velours or a heavy gabardine in beige would be extremely smart with the collar, vest, cuffs, and the band outlining the skirt of black fur cloth.

The sleeves of this frock are cut in kimono fashion and are long and close, finished with a distinctly wide cuff. The skirt is gathered on the hips and is finished by a three-inch band of fur cloth. Both the waist and the skirt fasten with buttons down the center back.

TRIMMING THE TAILORED FROCK

The dress at the right of the two on this page is a semifitted model, in which the straight line is relieved by fulness on the hips. In front, the dress hangs straight from the shoulders to the hem and it closes in two deep tabs, each of which is fastened by two large buttons. A novel trimming on this dress is the braided panel which is used around the armhole on the waist and extends down the sides of the skirt. Into these panels on the skirt are set plaited sections which have an inverted box plait in the middle and two side plaits. The back, like the front, hangs straight from the shoulders. The collar and cuffs may be of skunk, squirrel, or of fur cloth. A variation of this model might be made by inserting fur cloth in the front, and by using it in place of the braided sections at the sides.

Fur cloth may be used for the collar, vest, and sleeves of the separate coat. The model shown on page 62 is of velvet lined with charmeuse and the vest and standing collar are of baby lamb cloth. Black velvet with black fur cloth may be lined with peach color or gold or salmon colored silk; or the coat may be of *tête de nègre* or deep green velvet with the black fur cloth and a light lining of any desired color. This wrap is easily made, as it is cut practically in one piece. The fur vest and collar are also in one piece, and the sleeves are set under the edge of the coat. Such a garment is essentially practical, and need not be expensive.

ON THE GARB OF AFTERNOON

An afternoon model which employs fur cloth trimming to advantage is shown at the top of page 62 in the second sketch from the left. Broadcloth is the material of this dress, and the collar, cuffs, belt, and the band which edges the underskirt are of fur cloth. A satin

Though only real furs win acceptance as separate scarfs and muffs, place in the ranks of fashion is accorded to fur cloth when it appears as trimming on tailored frocks of wool or velvet. The frock at the left achieves the new combination of beige and black in twilled wool velvet of beige and trimming of baby lamb cloth, while that at the right uses the same fur cloth with green zibelline

Evening cloak by night, afternoon coat by day, the wrap of velvet and broadtail cloth fits many needs

Afternoon modes adopt fur cloth and justify the adoption in a gown of broadcloth and broadtail cloth

A wine red gown holds that the art of using fur cloth lies in using it a bit more sparingly than fur

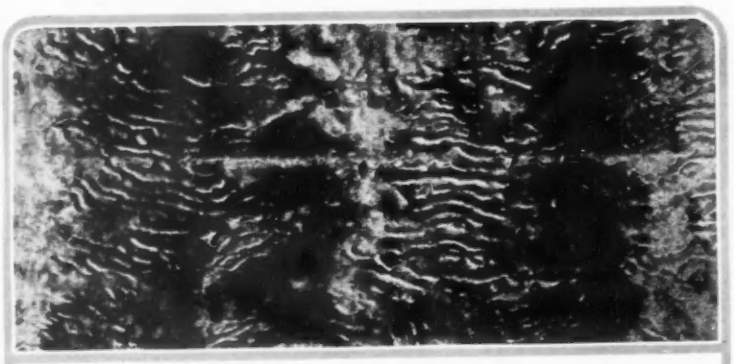
A velvet suit backed by the presence of the accepted trimming, baby lamb cloth, dares a muff of the same material

finished cloth in *tête de nègre* would be a smart material for it, and brown velvet might be used to trim the neck and to outline the shaped girdle. The waist of this frock is slashed for a few inches in the middle of the front just above the bust, and the lower section is slightly gathered to the upper section to give fulness. The line of the dress is loose and semifitting, but the girdle holds it in a trifle at the waist.

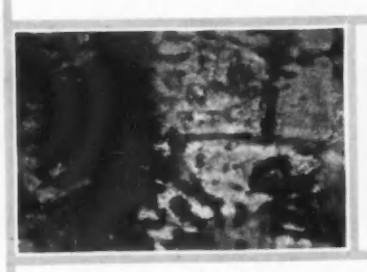
It is interesting to know that smart dressmakers are making these dresses on close-fitting linings and that when there is an underskirt, as in this frock, it takes the place of a petticoat. The overskirt, which is gathered around the waist, is about three yards in width at the bottom, and instead of being hemmed in the usual way, it is finished with a picot edge. For such a dress as this, the underskirt should be of a soft silk, either a good China silk or charmeuse, and should extend below the knee to the point where the cloth band is set on. At the bottom of this cloth band is the band of fur.

IN BURGUNDY RED

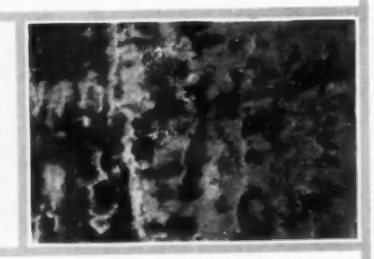
A dress of Burgundy red faille, sketched at the top of this page, the second from the right, also makes effective use of fur cloth. This model shows the close-fitting bodice, fastened below the bust at the center front by steel buttons. The high turn-over collar at the back and the deep turn-over cuffs, as well as the tab sections which give length of line to the front, may be of broadtail cloth. The skirt is one of the new models, which has the set-in panel of the same material as the skirt, so that it gives variation of line only. Steel buttons are placed on one side of this panel and buttonholes on the other. If it is desirable to emphasize length of line, this section may be filled in with the fur cloth, or if a shortening of the lines is needed, a four-inch band of the fur cloth may be used around the bottom of the skirt.



The American manufacturer of textiles has attained exceptional success in his production of a woven cloth which closely resembles the costly baby lamb fur. Three samples from Salts



The manufacturer is offering many interpretations of the smooth, varying surface of baby lamb fur



Lustrous, soft, and light in weight as compared with fur, fur cloth makes highly satisfactory trimming

THE ONE STEP FURTHER

Attractive trimmings of fur cloth are shown on the suit at the upper right corner of this page. This would be equally attractive in either velvet or the wool velvet. The deep turn-over collar, which is very smart indeed, the muff, and the pointed band around the bottom of the skirt are of the fur cloth. The jacket is one of the shorter models of this season and has a broad belt fastened by two fur buttons. The skirt may be cut in circular fashion or, instead of being cut absolutely circular, it may have a little fulness introduced at the hips by three rows of shirring. This placing of the fulness in skirts at the hips, leaving the front and back plain, is a noticeable feature of the season's gowns.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the sizes of 34 to 40 inches bust only, the patterns of models published under this department at the special price of $1 for a separate skirt, jacket, or bodice; $1.50 for a three-quarter-length coat; and $2 for a suit or gown.

SEEN IN THE SHOPS

Filmy Evening Frocks and Their Natural Companions, Long, Fur-trimmed Wraps—Some Pretty Blouses and a Few Things to Wear Them Over

THREE charming dance frocks, youthful and new in line, are sketched below. They each show a variation of the tiered skirt, and are all so carefully designed and made that they do not give the impression of being ready-made frocks. On the contrary, they give the effect of lovely gowns made by specialists in girlish models. Indeed, so satisfactory are they, that one wonders why the shops do not show more frocks of this character and cease to display models patently ready-made. The frock shown at the left of the group is of flesh colored, plaited net under which are deep rose colored roses. A soft girdle of delicate blue satin ribbon is the only color relief. Neither materials nor trimming are elaborate and it would be difficult to imagine a more charming frock for the type of young woman who looks her best in filmy, delicate creations.

TO INCARNATE GIRLISHNESS

Of the same character is the frock sketched at the right of the one just described. Three flounces of delicate blue chiffon, deeply girdled in flesh pink satin, are the skirt, and the bodice is of softly draped blue chiffon and delicate, cream colored lace. Both of the frocks just described come in white and delicate evening colorings and may be ordered in special color combinations.

For the type of girl, usually of brilliant coloring, who needs a striking costume, the gown shown at the lower right is especially lovely. The skirt of delicate blue silk net is banded with black velvet and mounted on flesh colored satin. The black velvet forms one side of the bodice, and the net forms the other side and the sleeves. This frock has character, in fact is noticeably smart, and yet it does not lose the youthful air to which it largely owes its charm.

Evening wraps are quite a problem, for unless they are carefully chosen they do not suit all evening clothes and are not becoming. It is well to remember that the becomingness of an evening wrap depends largely upon its coloring and the effect it gives about the neck. If it has a soft appearance about the neck —usually accomplished by a fur collar of a becoming color—and is of a becoming color itself, it is almost sure to be a success.

The wrap shown on this page may be had in taupe chiffon velvet with blue or taupe wolf to form the deep collar, which may be turned up for protection against the elements, or else worn open, as one chooses. This wrap may be had in black or in attractively colored velvet.

NATURAL PROTECTORS OF FROCKS

Suitable for either afternoon or evening wear is the pretty broadcloth coat with a collar and buttons of kit coney fur sketched at the right on page 64. This coat has the popular Russian flare and is really remarkably cheap. It may be had in any of several dark shades.

There are times when, even if one has a fur coat, one does not wish to use it unless it is of the motor variety and of such furs as raccoon or muskrat, that are frankly for hard use. Therefore it is well to have an inexpensive, warm top-coat of which great care need not be taken. There is usually a great deal of trouble in finding such a coat that is inexpensive and at the same time has smartness. Consequently the coat illustrated at the left on page 64 is especially interesting; it is unusually smart in design and has a great deal of style. The material in which it is shown is a soft gray plaid in a heavy woolen goods that should prove to be very warm and serviceable.

WAISTS AND UNDERWAISTS

Trimmed with a new material called Chantilly satin is a lovely white chiffon blouse, at the lower left on page 64. It is embroidered in a dark blue and white design. The entire blouse is of the chiffon with the exception of the collar, the belt, and the bands on the cuffs, which are of the satin, and the tie-ends, which are of dark blue moire silk to match the tone of the embroidery.

Even lovelier than it appears in the sketch, for no drawing can show the exquisite quality and pattern of the net lace, is the soft blouse shown in the sketch at the lower right of page 64. The cream lace is over chiffon, and flesh colored charmeuse of an excellent quality is used for the unique collar and girdle. The collar extends into long revers-like pieces which eventually become the soft crushed girdle and help to give the simple and extremely soft air which is the chief charm of the blouse.

Quite austere in its simplicity is the white crêpe de Chine underbodice sketched at the upper right of page 64. By reason of its very simplicity it should both wear and launder excellently. A tiny casing run with ribbon insures a smooth fit around the top and a zigzag row of fancy stitching serves daintily for trimming. Shown at the left of the under-

Almost as broad at the bottom as it is long from top to bottom is this velvet coat, warmly collared in wolf; $52.50

A delicate cascade of flesh colored net falling over rose colored roses and restrained by a blue satin girdle; $32.50

The tiered skirt so becoming to the slenderness of girlhood, topped by a bodice fashionably insubstantial; $27.50

Scarlet lips and rosy cheeks find a striking foil in a frock of silk net that throws much black velvet into relief; $45

A brassière of loosely woven webbing which gives just the necessary support to a plump figure and no more; price, 50 cents

Serviceable and attractive both, by the mere reason of its simplicity, is this crêpe de Chine corset cover; $1.05

To lessen the number of straps on the shoulders comes a corset cover and undervest with but a single strap; price, $2.05

Exploiting a new trimming material, Chantilly satin, and boasting, as well, a goodly amount of embroidery; $16.50

Exquisitely delicate cream lace, soft flesh colored charmeuse, and jet buttons oddly placed compose this dainty blouse; price, $12.50

A heavy woolen wrap to take turn about with the fur coat on occasions of hard wear; $15

A novel touch in big fur buttons to match the collar has this broadcloth coat; $20

bodice is an excellent little brassière of a strong, loosely woven webbing. This garment can be easily hidden by a corset cover, and yet it is sufficiently self-assertive to give the necessary support to a plump figure.

Quite an interesting idea is illustrated in the combination undervest and corset cover shown in the middle of the group of illustrations at the left. The undervest is of white nainsook with German Valenciennes trimming. This combination obviates the necessity of two separate garments, and has but one strap over the shoulders.

Note.—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York.

WITHIN THE JEWEL BOX

(Continued from page 58)

women such necklaces as the lovely little collar of diamonds shown at the top of page 58 are smart. This collar is set at intervals with small cabochon sapphires; in the middle of the pendant is a square cut sapphire.

For evening wear a double bracelet of diamonds is the newest innovation. The armlet consists of two crossed circles on a spring with a large pearl set in the crossing of the upper angle toward the front. These bracelets, which are amazingly expensive, are available in either of two widths. Simpler bracelets may be made of small brilliants and single as well as double circles are effective to wear with the sleeveless evening gown.

In mourning jewelry there are many distinctive pieces and designs. A string of black pearls, small close earrings of the same jewel, and a brooch with a black pearl set in platinum and onyx are an appropriate finish for a black crape costume for a young widow. Black onyx and crystal beads set alternately in platinum in a short necklace is excellent in effect with a mourning gown with a white crape collar open at the throat.

Original jewelry must be carefully selected and worn only with certain costumes. It is not in good taste, for example, to wear a little gold Buddha with diamond eyes dangling oddly from a chain. In Japan, where Buddha is reverenced as a god, the indignity suggested would be offensive. Even more shocking is it to relate that a silver crucifix with a gold figure of Christ hanging on a silly bangle was worn by some one during an audience with the Holy Father in the Vatican. The tiny figure was a work of art, no doubt, but such things are not for personal adornment. To wear jewels appropriately is an art by which the mistress of it adds distinction to her costume, in lieu of making herself remembered by the grotesqueness or the value of her adornments.

A DECORATIVE ASPECT OF HOUSEHOLD PETS

All the World, or at Least His Wife, Is Making of Bird and Beast and Fish an Artistic Feature of Interior Furnishings

THERE is a house in New York where an astonishing lot of animals spend lives of complete sophistication and luxury. There is a Russian cat, a pair of amorous parrakeets, a bustling family of whistling bullfinches, any number of goggle-eyed goldfish, and, finally, there is a tiny Pekinese dog who is the monarch of all he surveys. This house has great fascination; one would so like to know the keeper of the pets. Who feeds them? Who pacifies them? Who reconciles them with whispered endearment? Who is responsible for their luxury? The little Pekinese dog lives in his mistress's violet and yellow boudoir, in a box cushioned in violet brocade, so he is all right. He gets petting and loving to spare, but the rest of the animals are not "pets." They are fed and smoothed for their decorative effect, and sentiment has given way to esthetics in the selection of them.

EACH IN HIS OWN PLACE

One enters the twilit drawing-room of this house on a winter afternoon. The lights are low, the fire crackles, there is a satisfying, warm stillness in the room; gradually one becomes aware of a long white wolfhound on a green velvet cushion, a cushion almost large enough for a man to lounge on. The wolfhound uncurls, stretches himself, and stalks out in aristocratic hauteur. Where does he go? No one knows. No one cares. He is a part of the stage-setting.

In the glass-enclosed sun room, just outside the dining-room, are other decorative pets, serving their purposes as brilliant spots of moving color, or excuses for bird-cages yet more beautiful than they. For the silver Persian cat there is a rose damask cushion, the wolfhound is provided with a dull green background, and the Pekinese dog should be seen in his mistress's arms or in his violet brocade box beside the violet-tiled hearth. The whistling bullfinches live in a marvelous cage of gilt wires, with great red tassels pendent from the corners. The goldfish live in the nursery in an oblong aquarium of clear glass, within the marble rim of the sun room fountain, and in the library in a great translucent bowl which looks as if it had been cut from a solid piece of blue-green jade from far-away lands.

THE BIRD-CAGE AS ORNAMENT

It is not wholly new, this idea of providing beautiful homes for pets. Decorative bird-cages have been made in all countries and times, and there are fascinating collections of them in museums, and in such private collections as those of Mr. Drake and Mr. Yamanaka. The decorative value of bird-cages has long been appreciated by Miss Elsie de Wolfe, who has introduced them into many New York interiors. In her own home, this well-known decorator has a cage of black lacquer and gilt wire of her own design. In the hallway of the New York house of Mrs. Payne Whitney, is a marvelous bird-cage which is fully nine feet high. Mrs. Ormond Smith has a charming cage, built on the familiar lines of the old English thrush cages, in the trellis room of her house at Center Island, and Miss Elizabeth Marbury has a capacious cage of unusual design, which holds her bullfinches and hangs in the window back of her desk. The list might be lengthened indefinitely. Almost all the world, it would seem, has a bird-cage or an aquarium, designed to fit the needs of the decorative scheme, or even used as the very basis of it.

It is comparatively easy to find a good bird-cage, but most aquariums which have special claims to beauty are made to order. The familiar glass globe still holds its own, often embellished by a delicate tracery of green or bright blue paint. Poiret, in his Martine shop, originated a huge glass bowl painted with a Persian tracery in black and white. Another painted bowl was striped with bright green and lemon yellow. The color of the fish and the everchanging rainbow of the water must be considered in decorating a bowl.

ARISTOCRACY IN PETS

It is possible to obtain oblong aquariums to fit into almost any window recess, and the addition of an interesting stand makes a piece of furniture which possesses distinction. These oblong glass aquariums are sometimes covered with a tracery of metal, or a fretwork of wood. Miss de Wolfe has designed for her own boudoir an aquarium that is particularly good in line and balance. The stand is of teak-wood, and there is a delicate tracery of teak-wood over the glass. The carving of the legs of the stand is suggestive of Chippendale's Chinese style, and the pendent bells which the great furniture maker adopted from China are used as motifs in the carving.

This aquarium was designed to harmonize with a little lacquer shrine in which the Pekinese lives. This lacquer shrine once held an oriental god, but it is so appropriate a home for a highbred little dog that the most orthodox would not call it sacrilege. The lacquered box-like base of black and gold has been fitted with a cushion of Chinese embroidery, and gilt bells hang from the pointed roof.

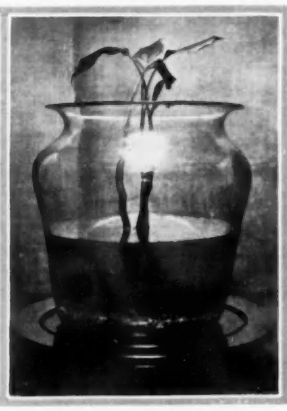
The possibilities of the decorative use of pets are endless. Artists are turning their talents to designing backgrounds for these living ornaments, and soon every dog of high degree will have his unique house as surely as his day, and every well-born cat will repose on a cushion befitting her fur. Goggle-eyed goldfish at six dollars each will then refuse to hobnob with their humble cousins at three-for-a-quarter.

Within the small space of this palatial home of bamboo, lacquer, and carved ivory are comforts to satisfy the most sophisticated bird

Emblem of content, the white porcelain pussy sits in imperturbable calm upon a cushion which befits her whiteness and harmonizes with the hearth by which she naps

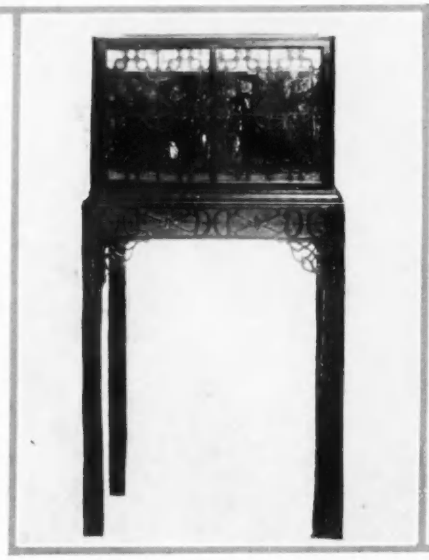
A novel bird home is a miniature Chinese temple in black lacquer with gold decoration and with tiny bells on the roof in true Chinese manner

A thing of beauty in all its details and fittings, this round cage of ivory and lacquer is meet background for the decorative feathered pet



Japanese water-plant in glass on a teak-wood stand. This, with the bird-cages at the left and the cat, from Yamanaka & Co.

What captious critic could cry sacrilege when a Pekinese usurps from a Chinese god a shrine so obviously fitted to his own comfort?



The iridescent shimmer of the goldfish glows through a tracery of teak-wood and the tank rests on a teak-wood stand carved in a Chippendale design

A green painted stand decorated in gold emphasizes the gold of the fish within. These two stands, the dog box, and the bird-cage above it, by Miss de Wolfe

FITTINGS FOR THE BOUDOIR WITH MORE THAN AN OUNCE OF UTILITY TO THEIR FULL POUND OF CHARM

A little maid whose sole duty it is to hold Madame's boudoir door ajar; $3.75

Dr-r-r-ing! Madame opens the door, takes out the telephone, and notes the time, and perhaps a new address in the book at the side of the brocade-covered stand with a French print for a door; $15

In Louis XVIth's time this rack held sinister rows of knives. Now its brocade interior holds stationery. The French leather, in various colors, is hand-tooled in period designs. The box costs $35

Only one cigarette at a time, but that one always ready, is the motto of the brocade box on the left, $5; tulle shades make the china lamp a soft dispeller of darkness, $35; on the right is a box with powder at the top and, at the bottom, antiseptic cotton to apply it, $6.75

No beauty of the court of Louis XVI napped beneath a more daintily elaborate cover than this satin one decorated with a Louis XVI basket of gold thread, filled with ribbon flowers. When in use, the matching pillow is turned to the opposite side which is covered with lawn. This set will be made up in any color for $300

A silk pillow, $20; a "Zeppelin" of satin and velvet, gauze roses and silver lace, $75. Below, bolster of pink taffeta, lace, and ribbon flowers, $45; head-rest, $14.50

NOW THAT THE FRENCH ARTISTS OF PERFUME OILS AND GLASS-BLOWING ARE GONE, AMERICA TRIES WHAT MAY BE DONE, NOT BY WAY OF COMPETITION BUT IN SUBSTITUTION

The autumn pride of one well-known American house is "Nyra," an artistic creation in bottle, box, and perfume; $7.50

A handful of these salts in the bath and the water becomes soft and fragrant of violets; in two sizes, 75 cents and $1.50 a bottle

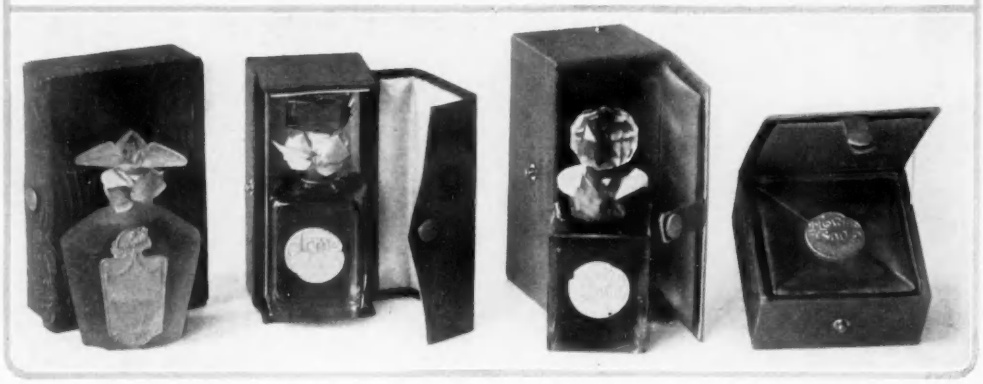
An American talcum, moderate in price and fine as face powder; arborea, 25 cents; violet, 50 cents; "Cluny," 75 cents

A gardenia extract so fine that it deceived a florist is presented in two sizes and in attractive form, 50 cents and $1 a bottle

To Savoy, the royal house of Italy, has been dedicated this series developed in cerise and gold; $12

An inexpensive type of gift box which combines pleasing colors with a high standard of excellence in the preparations; $2.50

Powders three—talc, soap, and dental—lie in a shining rank of nickel boxes to give pleasure to some man—or woman; 50 cents



A bright green liquid tints the clouded glass, $1; a golden perfume harmonizes with a violet glass bottle, $3, and satin boxes repeat the color scheme; perfume, $3.50, and face powder of the same scent, $1.50, rest in gold and cerise satin boxes. These are examples making the coverings worthy of the contents

ANOTHER "War of the Roses"—and of the lilies and the jasmine and the violets—has been declared! But the fields of battle will be scenes of idleness rather than of strife. Among the hundreds of industries which will be affected by the turmoil in Europe is that of the making of perfumes. Women there are to cull the flowers in southern France and northern Spain, in Germany, Italy, Bulgaria, and Algeria, but where are the French men (for France is the great flower mart) whose skilled work converts the culled blossoms into the oils which are the foundations of the perfumes of the world?

Not now, but a year from now, will the loss be felt, and meanwhile it is for the American perfumers to prepare to meet this deficit. Some firms have enough oils stored away to last them for several years and it remains but to blend the oils and bottle the perfumes here. Those who import the finished products of France, however, frankly admit that they have on hand only enough of the French preparations to last, at the most, six months. After that time, should the war continue, those who want perfumes must buy the home-made varieties.

THE HYPNOTIC FRENCH LABEL

Most mere women are willing to admit the hypnotizing effect of a "Made in Paris" label, but, truth to tell, there is more than a name to lend attraction to the French products. The scent is sure to be subtle and delightful; the glass bottle is a work of art and, as such, is proudly signed by the artist who made it, and the covering is a veritable jewel box of leather or satin. It is with these charms that the American perfumer must compete.

In art-loving France an object is first created and then a fitting price put upon it. In commercial America the price is first decided and then the object must be made to fit within that limit. The American lithography of the making of these labels falls far below the European standard; glass-blowing and molding by hand is an almost unknown craft in this country; and boxes of unusual shape are so costly that the manufacturers can not afford to use them. Even the flowers of our beautiful California are odorless as compared with those of southern France, and nowhere else in these great United States has a real flower industry grown up. Up to this time, the domestic manufacturer has contented himself with mediocre conditions and the unusual has been the imported.

TO ARMS, AMERICA!

The present situation, therefore, calls to the American perfumer to put his best foot forward, and a visit to several of the largest firms has proved that they are awake to the situation and, what is more, are planning ways to meet it. One concern, at least, is demanding special efforts of its art department in the assurance that it is in the cover, and not in the contents, that the real competition lies.

To prove this, the firm arranged, several months ago, a test in which six perfumes were compared, —three of the most popular French perfumes and three made by this firm, and submitted to one hundred and three representative American women. Over three fifths of these women chose the domestic product in preference to the imported. The judges were impartial, for the bottles were numbered and unlabeled. They were also representative; they included society women, business women, college girls, actresses, and the editorial staffs of two women's magazines, one of which was Vogue. Six strips of perfumers' blotting paper, scented from the numbered bottles, were used in making the test. The answer seems to show that, in many cases, it is the domestic label which keeps us from enjoying American perfumes.

Interesting things are being done in the art department of one of the

(*Continued on page 98*)

Note.—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York

FRANCE CONTRIBUTES TO THE DRESSING-TABLE

Novelties and Luxuries of the Dressing-table, Brushes and Combs, and Scents of Araby Recently Imported by the Transparisian Route

SIX months from now Madame may be buying naught but American perfumes and powders, but here are a few importations to pleasure her before the dearth of French ones is felt. However, let us be logical and talk first of the dressing-table in which are kept all the little dainty requisites of the toilet. Everything needed is at hand as one sits before the table which on this page spreads out its wings of usefulness. Cut glass bottles and jars with silver-gilt stoppers contain many creams and liquids, powders and pastes. Brushes and combs and the implements for manicuring and pedicuring all have backs or handles of finest ivory. Also there are drawers that are seen and drawers that are unseen unless pressed into making an appearance by a button. Yet, in half a minute, this apparently complicated bit of furniture can, by the folding in of the trays and mirrors, become a smooth-topped table of unusually beautiful mahogany.

Especially is it worthy of note that in a dressing-table so well provided with drawers by an all wise designer, there may be an appointed place for all the innumerable, small toilet articles. Even where many prim bottles and boxes and jars stand in receptive rows, there are small things which do not fit in any one of them, and yet must be stowed away somewhere where the dust can not reach them; then they are never immediately at hand when they are wanted unless each has a particular little niche of its own in a drawer.

With each gold and glass bottle filled, each ivory implement at hand, what more can woman ask to aid her skin-deep beauty? This dressing-table costs $075

NOVELTIES IN SILVER AND ENAMEL

In the lower corners of this page and on the right of page 69 are odd bits of dressing-table furnishings in silver and enamel, which are outgrowths of a demand for more convenience in such things. The powder-puff with the detachable long handle which is so useful to powder the back and shoulders, and the silver holder of the cake of compressed powder are new additions to a number of toilet-sets made by a certain silversmith. The former costs from $15.50 up; the latter is priced as low as $5.50.

The silver and enamel holder of the hard cakes of powder with its enamel cover is another variant of the fad for using hard powder, which has grown almost to be a custom. This may be had in any one of several lovely shades. The glass perfume bottle with its long stopper shows another attractive use for enamel.

A FUTURISTIC SHOP

Not merely ultramodern, but futuristic, is the new shop which a rue de la Paix perfumer has opened on the rue de la Paix of New York—Fifth Avenue. The parent shop in Paris was decorated by Martine, alias Poiret, and the same kind of wall-papers—flat-toned with unreal orange, red, and green flowers on a white ground—and the same accenting black in upholstery and floor covering are used in the New York shop as in the Parisian establishment.

And the preparations are just as bizarre in appearance and as unusual in quality as are the decorations of the shop. Shown on this page is a characteristic black box, with two brilliant-hued figures bowed in adoration before a silver rose silhouetted against it. The bottle of "Silver Rose" extract stands beside it. The other bottle bears an "Invitation to the Dance" upon its label, and gold cord weighted at the ends with a coral and a green bead is wound around the neck. The box is cleverly decorated in black and green; $4. On the left of page 69 the powder of the latter series is shown. Though the pattern is different, the color scheme is the same. On page 69 is a tiny brush, an infinitesimal comb, and a piece of black composition all enclosed in a blue, black, and orange box, two inches long and with a mirror in its lid, and all dedicated to the cult of the eyebrow and eyelashes. *Aile de corbeau* it is called and black as a raven's wing is this composition which is used to accent the eyebrows and make the eyelashes seem heavier and longer. This beauty box costs $2.25, but as the black should last for two years or more it is not expensive. Kohl to darken the lids can be obtained in tiny jugs in this shop for $1.25 each.

The futuristic child of a futuristic parent is the branch shop in New York from whence came the "Silver Rose", $6, and the "Invitation to the Dance", $4

THE FORTUNES OF WAR

Another French perfumer considers himself fortunate because, just before war was declared, he opened a branch shop on Fifth Avenue and in view of the opening a plenteous stock was sent over. This shop was formerly the charming establishment of a jeweler and its interior is well fitted to the jewels of bottles and rare scents such as are shown at the bottom of page 69.

MILITARY ROMANCE

A romance of the war touches the making of the two bottles pictured on the left of the middle group on page 69. The owner of this house with many of his employees was called to the front and so the perfume output dwindled. But, lo, Monsieur is wounded, is ordered home, and with his arm in a sling he directs the work, and the factory hums again with activity.

There is an appeal in the double life of the leather-cased perfume "Malice," shown at the left of the top group on page 69. So encased, the bottle may be carried in a handbag, and when empty it may be succeeded by a half a dozen favorite cigarettes.

[*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.*]

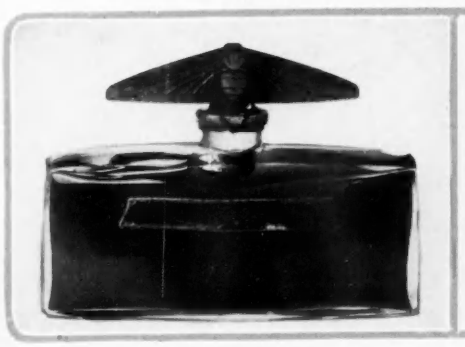
The range of the powder-puff has been extended several inches by a long handle. Resting in an engraved silver stand with a crystal bowl, this puff costs $25

Two fancies of the moment—enamel and compressed powder—have been combined in the bibelot on the right for $17. Beside it stands a cut glass perfume bottle with an enamel stopper which has a long glass end to extend into the rare extract it is to hold. Its price is $7.50

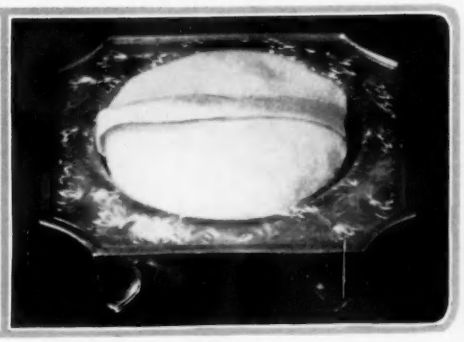
A cut glass bottle of a dignity worthy its oriental contents which received a "Grand Prix"; $18

From left to right: Disappear perfume, enter cigarettes, into this leather case, $4.75; a perfume corked with a gold stopper, $8.50; a large pink pearl corks "La Rose du Roi", $4; with "Me Voici" the last bottle introduces itself, $5

Blue and white ware and windmills spell the Dutch origin of this jug of eau de Cologne; $5



A beetle spreads his dull glass wings over a long narrow bottle containing an essence named "La Flambée"; $6.20

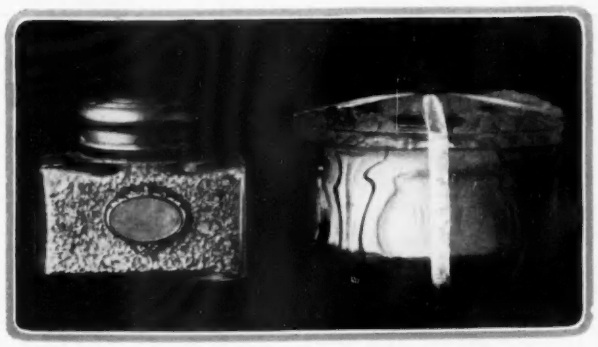


The value of the cake of compressed powder has so risen as to justify a holder of engraved silver; price, $16.50

This box of face powder very aptly bears the words "Invitation to the Dance"; $2 a box

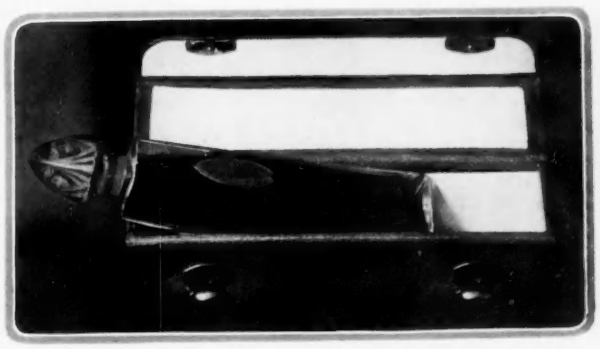
The mystery of large eyes and heavy lashes lies revealed in this two-inch box priced at $2.25

The two charming cut glass bottles on the left are from one maker, $15 and $7.50; "Fin Comme l'Ambre" is the recommendation for the third, posed beside its leather case, $10.20; a bottle that is almost three fourths lovely stopper, $5.50



This sachet, powdered or in the form of grains, is stoppered in gilt and labeled "Rose Ambrée" in mother-of-pearl; $2.25

A face powder scented like the sachet at the left is enclosed in white satin and dropped in a carved jar of clouded glass; $5.25



A toilet-water bottle of clouded glass, with a choice of many floral odors costs $3.50 or $4.40 a bottle according to the size

A slender length of carved glass enclosing the essence, "La Violette", rests in a case of blue "écrasé" leather with gilt fasteners; $8

THE GOWN HAS AGREED TO PERMIT, BY NIGHT, UNTRAMMELED FREEDOM TO THE ARMS, BUT THE EVENING WRAP VETOES THE CONCESSION AND BUT GRUDGINGLY YIELDS THEM FREE MOTION FROM THE ELBOW DOWN

Recognizing no territorial boundaries, a black tulle tunic spreads up fan-wise over half of the bodice. To defy the power of the tulle to obscure it, the bodice of pink satin displays a supple withe of wild red roses below a band of pink paillettes. The upper part of the bodice is of white tulle, the underskirt of pink satin, the overskirt of black tulle brocaded with white paillettes, and the wide-wristed sleeves are of black tulle with edges picked out in points of jet

Of undecided mind, not quite a coat nor wholly a cape, is this wrap of brocaded velvet in orange color, which is trimmed with broad collar and wide bands of moleskin. Concession of limited freedom for the arms is made by slits which are bordered with fur, and a single button hidden beneath the collar serves as fastening for the coat. The lining is of orange satin. Gowns and cape from Mogabgab

In a gown of spangled net and lace with bands of beading in pastel colors, a striking note is given by a cape of black velvet lined with peach-blow satin, which falls in back from the shoulders to below the knee. The foundation of the dress is of white satin. A tunic of silver lace falls from the beaded upper section of the dress nearly to the bottom of the skirt and a filmy cape of Malines lace partly veils the velvet cape and closely follows its lines

SEEN on the STAGE

Plays Wholly Good, Plays Half Good, a Play So Bad That It Could Not Be Worse, and One Which Discloses That Much May Be Made of a Dramatist if He Be Caught Young

By CLAYTON HAMILTON

THE noblest work that anybody can accomplish for the drama is to discover new playwrights of genuine ability and to encourage them to write good plays by affording them a sympathetic audience for their apprentice pieces. In recent years, no other patron of the drama in the English-speaking world has rivaled Miss Horniman in the rendering of this important service. First of all, it was by the financial assistance of Miss Horniman that the organization of the Abbey Theatre Players was made possible in Dublin; and to this organization the world is indebted for the discovery of many admirable dramatists, including the memorable poet, John M. Synge.

Miss Horniman's subsequent foundation of the famous repertory theatre in Manchester has led to the development of a second school of dramatists, whose works are scarcely less interesting than those which have been contributed to the Irish National Theatre. Manchester is an ugly, mercantile metropolis; and it had always been considered a bad theatre-town until Miss Horniman took charge of the Gaiety Theatre and made it an experimental laboratory for the development of true dramatic talent. She is a maker of great playwrights, and thereby indirectly a maker of great plays. It was she who discovered the genius of Stanley Houghton and set his "Hindle Wakes" before the world. It was she who afforded an audience for Mr. Galsworthy, when London and New York were unwilling to listen to his plays. But her work has not ended with the establishment of these distinguished dramatists. Year after year, she calls new authors to the notice of the public; so that those who love the drama have already become accustomed to look more to Manchester than to either London or New York for the first appearance of playwrights who are destined to do great honor to their art.

Miss Horniman's latest discovery is a youth of twenty-two, the son of a solicitor in Kensington. The name of this young man is H. F. Rubinstein. His first play, entitled "Consequences," was originally produced in Manchester and subsequently shown by Miss Horniman at the Coronet Theatre in London; and, imported by the Messrs. Shubert, it is now disclosed to the theatre-going public of New York.

"CONSEQUENCES"

"CONSEQUENCES" is a comedy of conversation; and it depends for its success on the brilliancy of the author's art in writing dialogue. It is a satire of the idealism of youth; and this satire comes most graciously from the pen of a young writer who is still keenly cognizant of the storm and stress of his own singing season.

There is nothing novel in the material or in the pattern of this comedy. Indeed, the pattern is almost identical with that of "Fanny's First Play." In the first act the heroine shocks her Gentile family by telling them that she has fallen in love with a Jew; in the second act the hero shocks his Jewish family by telling them that he has fallen in love with a Gentile; in the third act the two families come together and reconcile themselves to the marriage of the hero and the heroine,—whereupon the young people, denied the opposition they had expected to their youthful and romantic dreams, decide that they do not really wish to marry each other after all.

The subject-matter of "Consequences" is at some points reminiscent of such plays as "The House Next Door" and at other points reminiscent of such plays as "Les Romanesques"; and the plot, as has been pointed out already, is merely a repetition of that of "Fanny's First Play." Is the piece, therefore, lacking in originality? Not at all. Originality consists not so much in the discovery of new subjects or in the invention of new patterns as in the realization of some method of making traditional materials seem new and true.

"Consequences" is a good play by virtue of the truth of its characterization and the sheer wit of its dialogue. All the people in the play are true to life; and, having met them, we feel that we have broadened our experience of humankind. It has been reported to the present writer by Mr. J. H. Benrimo, who has lent his admirable art to the staging of the American production of the comedy, that the Jewish family in the play is the author's own family and that, in particular, the part of the Jewish schoolboy is a faithful portrait of Mr. Rubinstein's own younger brother. This fact may account in part for the reality with which these characters are rendered.

But the highest praise must be accorded to the dialogue of Mr. Rubinstein. It may be said, without exaggeration, that he writes as wittily as Mr. Shaw; and there is also, in his writing, a distinguishable note of emotional humanity which is not to be discovered in Mr. Shaw's most brilliant passages. Any youth of twenty-two who can write so cleverly and so sagaciously seems destined to accomplish much in comedy; and the theatre-going public is deeply indebted to Miss Horniman for having discovered and revealed the exceptional talent of Mr. Rubinstein.

Photograph by Standiford

In "Consequences," a new young dramatist proves the Shavian theory that a play may be as talky as may be—all depending on the talk; while Mary Servoss proves the still more Shavian theory that one may aspire to be ever so liberal minded and appear just obstinate

"THE PHANTOM RIVAL"

THE ideals of Mr. Belasco are totally different from those of Miss Horniman. He does not seem to be interested in the discovery and the development of dramatists. Instead, he devotes his attention to the development of actors and to the perfection of his own particular art of stage-direction. He may be labeled an interpretative, instead of a creative, manager. His plays are always finely done; but it has seemed, in recent years, that most of them were scarcely worth the doing.

Mr. Belasco's latest offering is, however, a welcome exception to the rule. "The Phantom Rival" is an ingenious and humanly appealing comedy. It was written by Mr. Ferenc Molnar, a Hungarian dramatist whose compositions nearly always exhibit some novelty of technical attack on the traditional conventions of the theatre. In this instance, such admirable actors as Mr. Leo Ditrichstein and Miss Laura Hope Crews are not required to waste their work on insignificant material, and Mr. Belasco's own efforts seem less calculated to call attention to his individual ability, and more calculated to emphasize the prowess of the playwright, than is customarily the case with his productions. From every point of view, the presentation of "The Phantom Rival" is well worthy of praise.

The theme of this comedy is expounded in a lengthy conversation between two characters who perform no further function in the play. One of them is a writer and the other is an actor. They meet by appointment in a restaurant; and the writer suggests that an interesting comedy might be developed from the fact that most women carry about in their memory an idealized image of the first man who ever awakened them to a consciousness of love, and are accustomed to adore this phantom rival to the disadvantage of the more matter-of-fact husband they have subsequently married. Of course it would have been more artistic to involve this theme implicitly in the necessary action of the play, instead of explaining it explicitly in a sort of prologue; but Mr. Belasco's skilful staging of this expository conversation makes it seem very much less elementary in method than it really actually is.

Alexandra Carlisle in "The Money Makers" has given a gifted interpretation to a play a bit out of focus

Photograph by Victor Georg

The newest and youngest of sweet whimsical stars is Ruth Chatterton in her whimsical setting, "Daddy Long-legs"

The action of the play itself is confined to but three people—a romantic-minded wife, a husband who is jealous not only of her present but also of her past, and a former lover of hers whom she has not seen for seven years. Discovering her youthful love-affair, the jealous husband forces his wife to show him the treasured letter which her early lover had written her at parting. In this letter, the ardently imaginative youth had assured her that he would come back to her some day,—probably as a great general, or a great statesman, or a great opera-singer, or possibly as a humble tramp who would lay the wreckage of his life beneath her feet. The husband sneers at this romantic nonsense, and thereby stimulates his wife to compare him unfavorably with her treasured image of his phantom rival.

Left alone with her own thoughts, she drifts into a day-dream, between sleep and waking, in which her imagined lover appears to her successively in the various guises which he had so ardently described in that old letter which has just been sneered at. The four scenes which depict this day-dream of the heroine's are exhibited from her particular point of view. She knows nothing of the actual conditions of the life of a general or a statesman or an opera-singer or a tramp; and she therefore imagines her lover behaving like the hero of a popular novel and talking the inflated rhetoric of such a writer as Laura Jean Libbey. Throughout this dream-passage, which is admirably staged by Mr. Belasco, the audience is permitted to enjoy a subtle consciousness of the contrast between the hard terms of actuality and the romantic absurdities into which these terms are transmuted by the inexperienced imagination of the heroine.

In the last act, the heroine is rudely reawakened to actuality. Her old lover reappears, to call upon her husband on a business commission. He is not at all the sort of hero she has been adoring in her romantic dream. He is a commonplace, small-minded person, addicted to brandy-drinking, and mean and cowardly in all his aims. Seeing him as he actually is, she dismisses him forever from the enchanted regions of her memory and realizes that her husband is, from every point of view, the better man.

Mr. Belasco should be particularly praised for his staging of the dream-passage of the second act. The four successive scenes of this passage are made to melt into each other in an illogical manner that is psychologically sound. Furthermore, these scenes are acted on a stage that is absolutely empty, except for the truthfully incongruous intrusion of the actual chair in which the heroine was reclining when her dream began.

Photograph by Sarony

Mlle. Gabrielle Dorziat (above) has brought her genius from Paris to couple it with that of Mr. William Faversham in the too-brilliant brilliancy of "The Hawk"

Though Martha Hedman does her best in "The Heart of a Thief," her best is lost in a sea of crime,—just horrid crime,—vituperation, and conversation

A dreamer never notes details of the vast and hazy spaces through which his mind is drifting; the halls of dreams are never furnished; and, in exhibiting these imagined scenes upon an empty stage, Mr. Belasco has subtly emphasized a psychologic truth.

"THE HAWK"

"THE HAWK" is a translation by Marie Zane Taylor of "L'Epervier" of Francis de Croisset, which was received with much favor at the Ambigu in Paris a year ago. It is a typical French play of the secondary sort. It is admirable in technique. What it lacks is human interest.

The hero is a Hungarian nobleman who has won an international repute by his skill and daring as a gambler. The motive for his gambling is that he desires to deck with jewels the wife whom he ardently adores. This wife, however, falls in love with another man,—a very virtuous youth who disapproves of her husband's way of life. This youth discovers the gambler cheating at cards, with the unwilling and enforced connivance of his wife; and completes a conquest of the wavering woman by denouncing her for having proved false to the ideal of her that he has idolized.

Deserted by his wife in favor of the moral-minded youth who reads her sermons, the husband gambles recklessly, loses all his money, and ultimately seeks solace in a drug-habit. Pale and shattered, he drifts back to her in the final act, in order to give his consent to a divorce that shall permit her to marry his rival. But a glance at the man who has ruined himself for love of her makes the heroine change her mind once more. She discards her virtuous lover and returns to her husband.

This play is cleverly constructed, and its leading incidents are effectively theatrical. The only trouble with the piece is that, somehow, it does not seem to matter. We have never known any people like those whose fabricated fortunes we are following on the stage; and the situations are too artificial to awaken within us the response of recognition. We realize that these tense and tearful scenes are happening merely because a practical playwright has decreed that they shall happen; and we regard them with an appreciation that is external and intelligent and not at all emotional or sympathetic.

"The Hawk" is admirably acted by Mlle. Gabrielle Dorziat, who plays in English the part that she created in French a year ago in Paris, and by Mr. William Faversham, who has adroitly adapted his own histrionic method to

(*Continued on page 102*)

Photograph by Matzene

A shrewd compound of a little more of horror and a little less of laughter than characterized her "Bought and Paid For" is Julia Dean's play of this year, "The Law of the Land"

REVIEWING A QUARTET OF NEW PLAYS BY PROXY OF MEMBERS OF THEIR CAST—WELCOMING JOAN SAWYER WITH HER "CONGO TROT"

Photograph by White

"Evidence" with Haidee Wright, the feminine edition of Grumpy, for grandmother to a "Wee Willie Winkie" boy, and Viva Birkett as mother to him, is handicapped by too many things to mention

Three photographs by Ira L. Hill

The old-time naïveté of both girl and gown in Mary Ryan's interpretation of "On Trial" slipped out of real life some twenty years ago

Instead of following in the footsteps of the fox-trotting multitude, Joan Sawyer, whose "aeroplane glide" is still the rage, is "Congo trotting"

A kaleidoscopically harmless view of animated pajamas and peignoirs is the farce, "Twin Beds," with Madge Kennedy

"BLUFF KING HAL," at the Garrick, is a pageant play, a style of play for which Louis N. Parker knows so well how to mix his colors. A cast of fifty, beautifully and accurately costumed to the period, is set off by a staging truly remarkable in its truth and in its fine unity of design and beauty of effect, whether of spaciousness, as in the throne room, or of intimacy, as in the queen's boudoir. For designing the scenery and costumes Mr. Hugo Rumbold has been heralded a genius.

Mr. Arthur Bourchier as the great widower, Henry VIII, is a bit of a jocular domestic ogre troubled with gout

Violet Vanbrugh as Katharine Parr shows why this sixth matrimonial venture of the king keeps her head to the last

WITH LAUGHTER AND INTRIGUE "BLUFF KING HAL" DIVERTS LONDON WITH A GLIMPSE OF GAYER TIMES

The play is not a comedy, since some there were who meet untimely ends, yet it is not a tragedy either, since the queen lives. The play is a setting for the burly, blustery, human King Hal of rolling laughter, storming rages, and undefeated success with the ladies; and to this much-marrying monarch the resourceful queen is an excellent foil. Three royal children of three early queens add their quarrels and laughs to the political intrigues of the play, and London audiences applaud with enthusiastic approval.

Edward (Master Donald Buckley), in a temper to his sister, "I'm the Prince of Wales, and when I'm King I'll have her head cut off!" Chorus from the Court, "Oh, Edward!"

Photographs copyrighted by Foulsham & Banfield, Ltd., London

VOGUE PATTERN SERVICE

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for coat, skirt, or blouse. An illustration, directions, and material requirements are given with each pattern. Vogue patterns may be bought at: 443 Fourth Avenue, New York City; 149 Tremont Street, Boston, Mass.; 162 Post Street, San Francisco, Cal.; Rolls House, Breams Bldg., London, E. C., England

No. 2782/22
In sleeves of lace or satin and a vest-like portion of velvet or crêpe this simple model attains its distinction

No. 2780/22
A semifitted blouse which adapts itself readily to a combination of materials such as satin and chiffon or satin and velvet

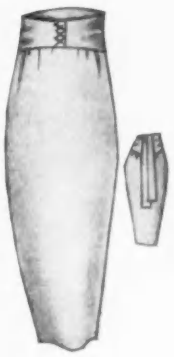
No. 2784/22
Trimmed by the smart double-breasted fastening that follows the line of the raglan sleeve is this military blouse

No. 2785/22
A copy of a French model developed in green velvet with écru lace sleeves veiled by green or gray chiffon cloth

No. 2783/22
As simple as it is effective is this plaited blouse distinguished by carefully and simply planned details

UNQUESTIONABLY the interesting features of the new blouses of this season are the collars and sleeves, and the greater snugness with which they fit the figure. Collars are high, either of the round well-fitted variety or of the half-collar type which fits the neck closely in the back and terminates just behind the ears. The latter type of collar leaves the throat open and is made especially becoming by the addition of a softening bit of lace or a lining of white.

Sleeves are long, except in a few models that are made of lace and chiffon, and are frankly made to wear with a formal afternoon costume. The long sleeves show all kinds of charming conceits and give the woman of original ideas a splendid opportunity to freshen an old frock or blouse. Blouses of velvet or velveteen with sleeves of chiffon, satin, or lace are much favored, as well as blouses of tub satin. The latter will be found most satisfactory; they do not crush so easily as the blouses of batiste or organdy. Indeed, it may be that the practicality of tub satin and similar materials is one of the reasons why the transparent blouse is a blouse of yesterday.



No. 2668/22
The serviceable separate skirt, which appears here with both yoke and sash, and must be a member of every wardrobe, may be of satin, velvet, or cloth

Nos. 2770/22–2771/22
The long loosely belted redingote adapts itself well to most materials as likewise does the conservative yoke skirt

Nos. 2742/22–2743/22
Equally suited to wool velours with a fur collar or to tweed with collar and cuffs of silk or velvet is this suit

Nos. 2750/22–2751/22
Here both coat and skirt have distinctive lines that associate them undeniably with the fashions of the new season

No. 2798/22
Corduroy, tweed, and flannel at once suggest themselves as suitable materials for this sports skirt with cleverly tailored belt and pocket oddly dropped

Nos. 2791/22–2792/22
A simple smart frock of serge features the new zouave skirt which is considered to be the last and largest word in fashion

Nos. 2789/22–2790/22
In the cassock frock, which is the frock of the moment, simplicity and good taste are assured

Nos. 2793/22–2794/22
The simplest of models made chic by the jacket effect of the blouse and the front button fastening

Nos. 2795/22–2796/22
Essentially a model for the morning dress of gabardine with touches of brilliant color in the embroidered motifs of the waist

MODELS THAT GIVE MILITARISM ITS DUE IN PRECISE JACKET-BODICE OR ROWS OF BUTTONS OR OF STRAPS

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, and $1 for complete costume, except No. 2772/22, which is priced at $1. An illustration, directions, and material requirements are given with each pattern. Vogue patterns may be bought at: 443 Fourth Avenue, New York City; 149 Tremont Street, Boston, Mass.; 162 Post Street, San Francisco, Cal.; Rolls House, Breams Bldg., London, E. C., England

No. 2772/22
For simplicity and unbroken line, the one-piece frock is cut with the back of the skirt and the blouse in one piece

Nos. 2656/22–2657/22
Features of this coat-dress to be noted are the cut of the belt in back, and the peplum over a skirt with a plaited panel

Nos. 2693/22–2694/22
The surplice fronts are carried back to form sash-ends and the back of the bodice would seem to effect a short coat

Nos. 2776/22–2777/22
Grace is in every line of the princess frock, which fashion of the moment sanctions. A model best in satin and velvet

Nos. 2780/22–2781/22
On the quaintest of snug bodices is worn a high collar of fur, and fur bands appear to widen the full circular skirt

Nos. 2676/22–2677/22
With a long, snug, plain bodice finished with a sash is shown a quaint skirt gracefully draped in line with the sash

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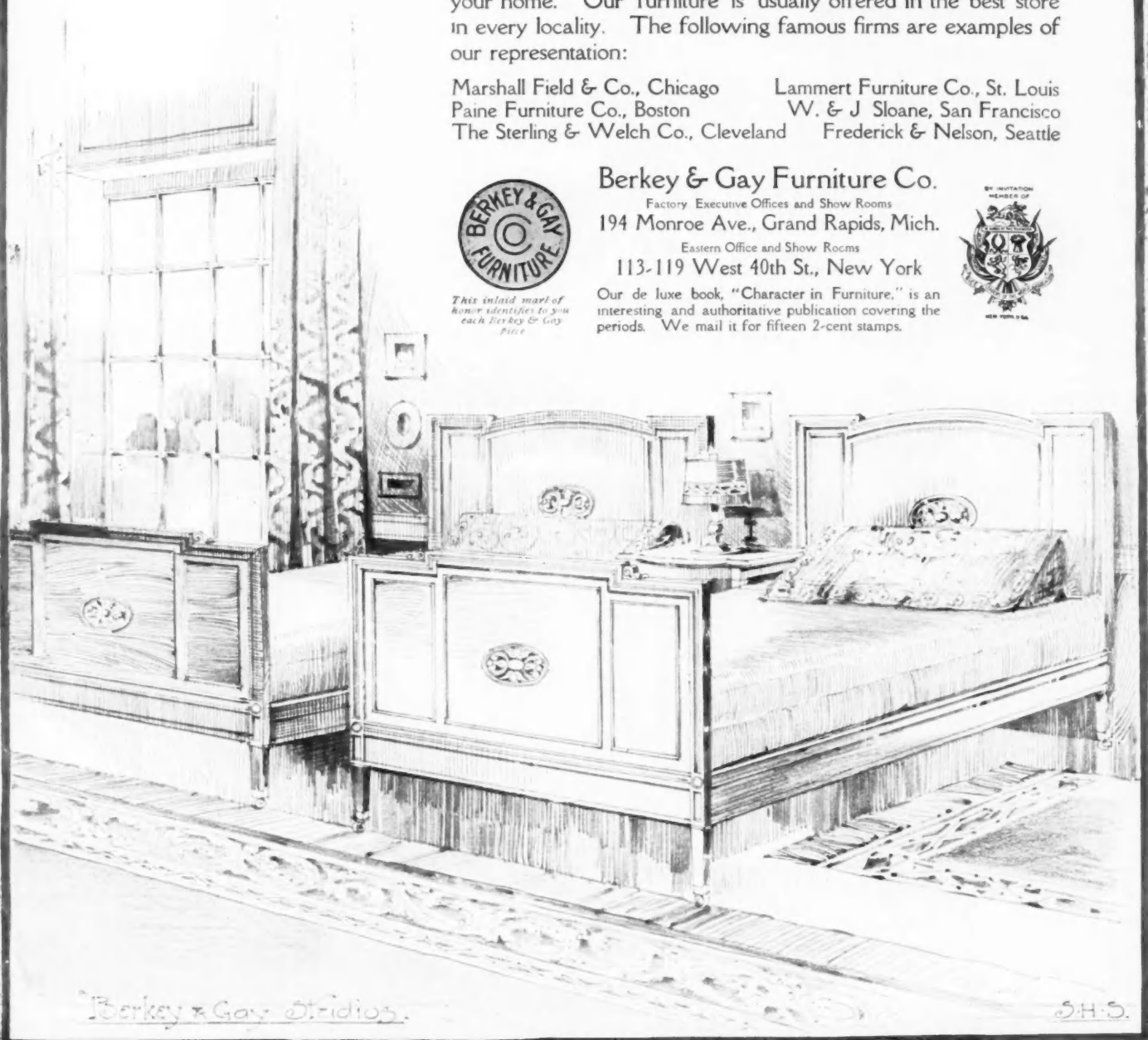

Photograph of MERITEX Costume

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Well may the pin boast neatness when it comes in such form as this

TASKS FOR DEFT FINGERS

In a Single Morning May the Ingenious Needlewoman Create a Host of Christmas Gifts Fitted to Please the Most Captious

THE dainty and still inexpensive Christmas gift which may be made at home offers opportunity for the exercise of ingenuity and individuality, and it is always a pleasure to make for one's friends special gifts which are different from any which are to be found in the shops. With this article are illustrated a number of simple gifts, which may be varied endlessly by changing the colors or materials in which they are carried out.

FOR USE AND ORNAMENT

The pincushion, photographed at the top of the page, in a wreath of flowers tied with picot-edged ribbon, might be reproduced in blue, pink, yellow, lavender, green, or different shades of rose or apricot. Especially with white flowers around it the pincushion itself looks like the center of a big daisy.

For a friend who has a big country house a set of such pincushions in colors to match the different bedrooms would be a dainty gift. The square glass bottle illustrated at the lower left has a gay little girdle of ribbons and English daisies and holds the cotton rolls, tied with ribbon, for applying powder to the face. These bottles are always attractive and find a place of usefulness beside the powder-box on the dressing-table. They are easily made, for they require no sewing at all, and every woman who possesses a dressing-table and a face would appreciate them. The colors may always match the dressing-room and the flowers be appropriate to the color. With blue, forget-me-nots may be used; with yellow, buttercups; and with lavender, lilacs or lilies-of-the-valley. It is almost as much fun to dress up these bottles as it is to arrange the flowers just cut in the garden.

FOR GUEST ROOM AND BOUDOIR

The attractive bag shown at the lower right is for a bit of embroidery. It is made with a foundation of cord sewed round and round like a mat for the bottom, a top of soft satin gathered full enough upon a cord to please the fullest fashions, and a few flowers for trimming. An odd little device is the long handles at the sides which are made of cord like the foundation and are joined to it under a row of chiffon flowers. Another fitted work-basket to put in a guest-room is done in silver and lined with rose.

The tiny hatpin holder shown on page 80 may also be of rose silk with silver lace and cord. As illustrated, it is long enough to hide the ugly length of the hatpin.

Filet medallions worked in with insertion over a silk lining give a pleasing candle shade for the boudoir, and the dressed up slipper trees make a brave showing with their

(Continued on page 80)

A basket in rose and silver to supply the guest with the wherewithal of the stitch in time to save nine

This flower-trimmed bottle keeps in immaculate neatness absorbent cotton powder-puffs

Silk cord and satin unite in a dainty work-bag which decks itself out with flowers

Model from
Haas Bros. Blue Book.

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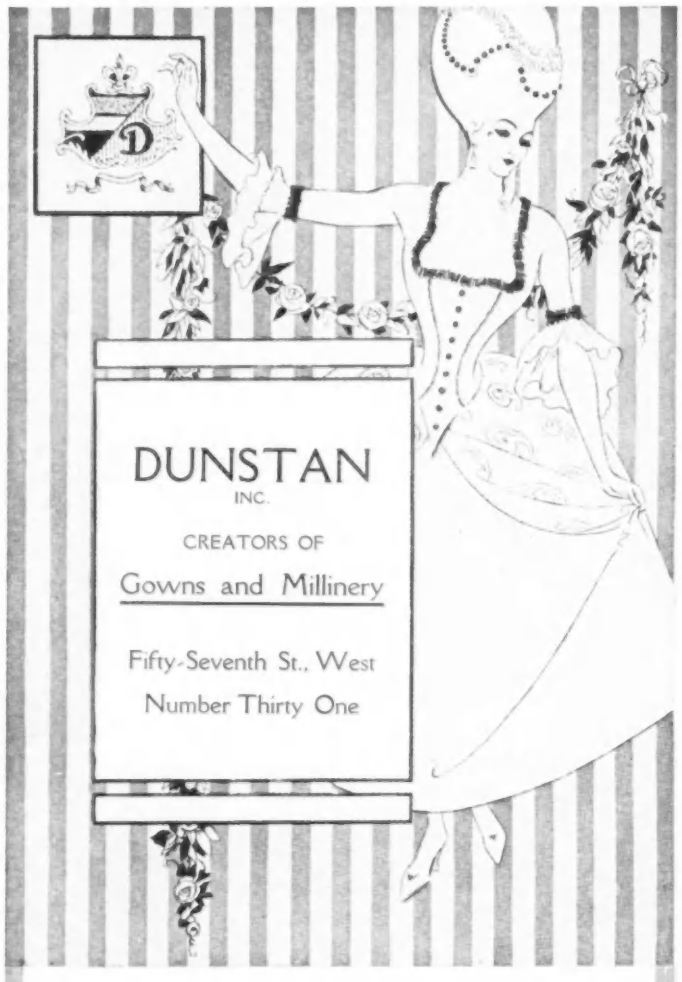


We invite you to inspect Madam Dunstan's selection of imported models.

We have received the third and last shipment and all that it will be possible to get this season. The selection is the best Madam Dunstan has ever brought over.

Because of her long experience and large acquaintance abroad, she has succeeded in getting models where others have failed.

TASKS FOR DEFT FINGERS

(*Continued from page 78*)

gilding, bows, and ribbon roses and are really as useful as they are ornamental. A silk vanity bag, like the one photographed at the upper left of the group of articles on this page, with a mirror on the bottom, is always acceptable, and the little two-compartment box made of brocade bound with gold braid and fashioned to hold puff and powder separate is a delight.

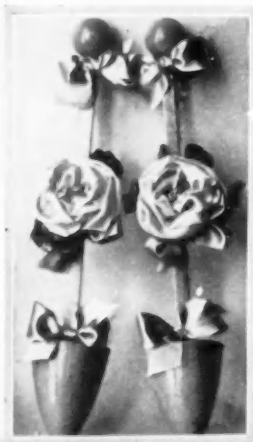
The vanity bag may be made of almost any little bit of soft silk from the reserve basket. It is especially dainty made of silk with delicately shaded flowers in its pattern and with wreaths and tiny bouquets of chiffon flounces in the same shadings tucked here and there to hold it in shape.

These little hand-made novelties are often appreciated more than costly bits of silver or crystal, and one may put just as much or as little as she chooses of both time and expense into such gifts. These hand-made trifles often bring high prices in the shops, but there are also many inexpensive ones to be made, which are quite as unique as the more costly ones.

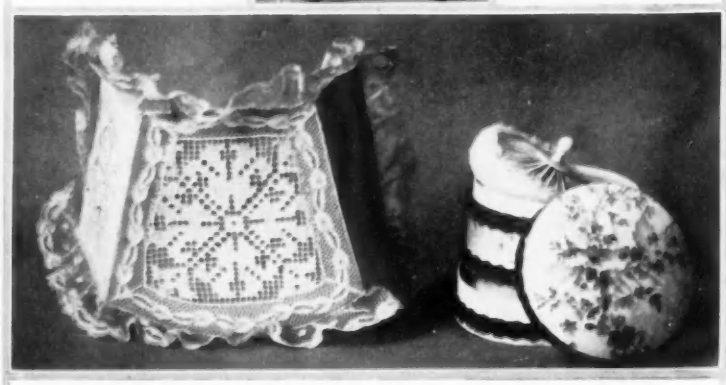
The ingenious needlewoman has a tremendous advantage at Christmas time, for, in a single morning, she can create a host of dainty gifts that would bring pleasure to the most captious. The simplest thing if appropriate and finely made can not fail to win appreciation. A gift which is popular at every Christmas is the set of sachet or lavender bags. Pale blue satin squares tied with French gold lace and adorned with a miniature bouquet make exceedingly pretty sachets. Pale pink ones may be tied with Dresden ribbon and have a bunch of tiny roses; a violet set would look well with bands of silver tinsel and heliotrope, with pink rosebuds. Flowered organdy sachets, run with lavender ribbon and filled with dried lavender flowers, are quaint and charming. Anything that savors of originality pleases and the every-day, stereotyped gift fails to elicit the appreciative response that some dainty, unusual and new idea brings forth.

Contrasting materials, ribbon bows, and a mirror for the bottom; presto! the vanity bag appears

Gilded and rose beribboned slipper trees balance decoration by practical usefulness



Behind its ruffles and rose wreaths this holder will conceal the ungainly length of Madame's hatpins



A frilly shade of lace and silk to screen and soften the candle light in the boudoir

A boon to travelers is the two-compartment box which separates puff from powder

RICHARD HUDNUT'S

Violet Sec

TOILET WATER

Violet Sec is the delight of toilet waters. It is just the breath of the violet—the fragrance of thousands in a single bottle of this inspiration of the perfumer.

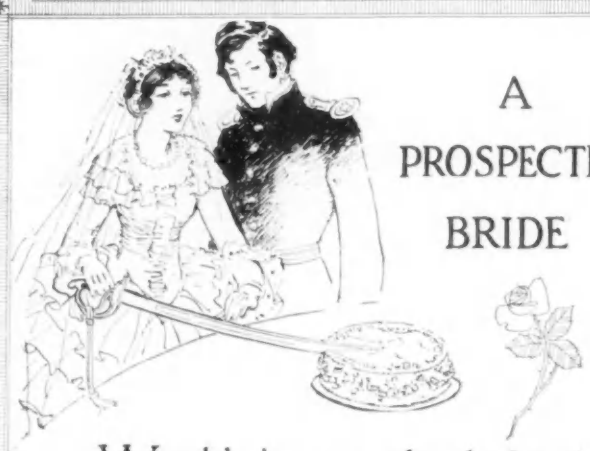
Sold in Good Shops Everywhere

75 cents and $1.40

"Beauty Book" Free on Request

RICHARD HUDNUT

NEW YORK — PARIS



A PROSPECTIVE BRIDE

Would be greatly helped in making the arrangements for her Wedding, the Wedding Breakfast, the Entertainment of the Bridal Party etc., by receiving our Wedding Suggestions which will be sent free on request.

Dean's

628 Fifth Ave. New York.

Visitors to New York City always welcome

Established in 1839

Mrs. Adair

Ganesh Forehead Strap ($4., $5.) for removing forehead lines.

Ganesh Chin Strap ($5., $6.50) for reducing the "double" chin.

Lecture Number Three:

ENLARGED PORES AND BLACKHEADS DISFIGURE THE COMPLEXION

The pores are the breathing channels through the outer "protecting" skin, for the true-skin, muscles and tissues beneath.

If these pores become clogged with foreign matter—poisonous soaps, inferior powders, unsanitary pastes, dust and grime—the tissues and skin beneath become unhealthy and droop or become lined, and the pores themselves enlarge, harbor blackheads and give a coarse, rough, blotchy appearance to the skin.

THE MUSCLE STRAPPING TREATMENTS

originated by Mrs. Adair, and administered by her trained English assistants in the New York Salon, cleanse the pores, and *through* them feed the muscles and tissues with the Ganesh Muscle Oil which strengthens and firms them, removing all lines and hollows, puffiness and sagging, and leaves the outer skin clean, smooth and clear, with an attractive glow of health and freshness. Salon Treatments are $2.50 each, or less by the course.

Mrs. Adair's Complete Lecture Book Will be Mailed Free on Request

THESE PREPARATIONS IMPROVE AND CLEANSE THE SKIN

For Cleansing the Skin and Pores: Ganesh Beauty Sachets, superior to soap, non-injurious, remove foreign matter and blackheads. Box of twenty, $2.50.

For Refreshing the Outer Skin: Ganesh Eastern Balm Cleansing Cream; removes roughness and dead scales. Per pot, $3., $1.50, 75c.

For Feeding and Firming the Tissues: Ganesh Eastern Muscle-Developing Oil; used in Mrs. Adair's famous Muscle Strapping treatments (after the above are used) for removing the raise of lines, wrinkles, hollows, sagging or puffiness of tissues or muscles, in face, neck or chest. A wonderful and unique preparation. $5., $2.50, $1.

Enlarged Pores and Weak Skin: Ganesh Eastern Diable Skin Tonic; closes enlarged pores, refines, tones and strengthens the outer skin, reducing all puffiness under the eyes; makes the skin whiter. $5., $2., 75c.

For Making the Skin Smooth: Ganesh Lily Sulphur Lotion, removes all roughness and coarseness, gives a soft, velvety texture, whitens and improves the skin. Can also be used as a liquid powder without injury to the pores. In three colors: pink, cream, white. $2.50, $1.50.

For Protecting the Skin. Ganesh Parisian Beauty Neige Cream makes the skin like satin. Removes marks on the neck left by collars, etc.; hides blemishes. $1.50.

For Improving the Neck, Shoulders and Arms. Ganesh "Juno" is a special tissue food; will increase the size, round out and make firm. $2.25, $1.25.

Any of the Above Will be Promptly Sent by Mail Upon Receipt of Cheque
Explicit Directions Accompany Each Preparation. Send for Complete Price List

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LONDON, 92 New Bond Street, W. PARIS, 5 rue Cambon

WHAT THEY READ

THE VICTIM, by THOMAS DIXON, which the author calls "A Romance of the Real Jefferson Davis," must be regarded as a characteristic melodrama based upon the career of the Confederate chieftain. Mr. Dixon begins with his hero at the age of seven, when he was sent one thousand miles through the wilderness from Mississippi to be educated in Kentucky, and carries us through his first period of military adventure as a subaltern officer in the United States Army. His army life in the regular service closed with his marriage to the daughter of Zachary Taylor, against the wish of Old Rough and Ready. Davis subsequently served with distinction as a volunteer officer in the Mexican War, by which time his young wife had long been dead, and Davis himself had served his apprenticeship to the theory of politics in the library of his elder brother, the locally famous "Bob" Davis, lawyer, philosopher, cock-fighter, and philanthropist of the great plantation at Davis Bend. With this portion of Davis's career as prologue, Mr. Dixon hastens on to the approach of secession, and then deals with Davis as the head of the Confederacy. Private romance, political intrigue, and the great drama of battle are all concerned in the part of the story that makes the bulk of the book. (New York: D. Appleton & Company, $1.35 net.)

BAMBI, by MARJORIE BENTON COOK, republished from a magazine, should serve to lighten and enlighten. It is a tale of not quite impossible persons, told in an engagingly irresponsible fashion by one who knows how to be clever without being inhumanly clever. Her dialogue is bright with a good many more explosions to the minute than one finds in the every-day story, especially the every-day story written in Great Britain, but these detonations are brought about with an air so effortless that the reader is almost betrayed into believing the dialogue a transcript from actual conversations. Of course there is more than mere fun in "Bambi," but the moving parts are not permitted to approach poignancy. As to the Professor, he is an excellent foil to his earnest son-in-law, and as to Bambi of the title rôle, the intimation in the dedication that she actually exists may very well set impressionable male readers upon the quest of this charming person in the flesh. Mary Greene Blumenschein's frontispiece in colors is worthy of her name of brilliant floral connotation, and her things in black and white are altogether delicious. (Garden City, New York: Doubleday, Page & Company, $1.25 net.)

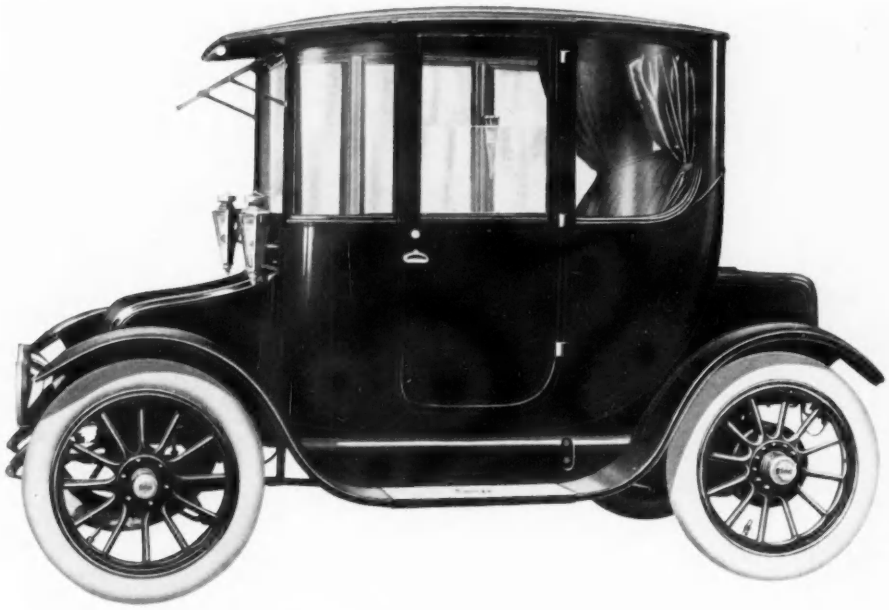
MARIA, by BETTINA VON HUTTEN, gives us a new variant of Zendaesque fiction. In this instance, the prince and prospective king falls in love with an English girl of the middle-class, and she with him, and a considerable part of the story is concerned with the struggle of the young man to make the choice between pure sentiment and political ambition. Later a new situation develops, and the author manages to give a spiritual significance to Maria's solution of her problem. Some readers will recognize in the Russian dwarf and his loyal love for Maria the echo of a more famous character. (New York: D. Appleton & Company, $1.35 net.)

STORM, by WILLIAM DANIEL STEELE, has remarkable distinction of style, and fascinating local color. The scene is laid, mainly, among the Portuguese inhabitants of a New England fishing town, and these half-acclimated strangers are done with the loving enthusiasm of one who knows them well. There is an intensity of feeling throughout the book that fits well with its title, and Mr. Steele manages without too many words to convey his own impressions of the characteristic landscapes that are the background of his moving scenes. "Storm" has a quality somewhat rarely found in current fiction, and it deserves a far more faithful reading than the idler gives to light romances. (New York: Harper & Brothers, $1.35 net.)

CANADIAN NIGHTS, by ALBERT HICKMAN, consists of seven short stories rich in the local color of the Dominion, remotely, indeed probably, inspired by the earlier prose of Kipling, but original in motif, subject, phrase, and mainly in style. Mr. Hickman habitually writes in high spirits, and he deals in many audacious improbabilities which the reader laughingly accepts as gospel truth.

A good deal of this book is concerned with a pianist, who has what some persons call "temperament," an elusive word used by not a few mere amateurs to excuse a purely selfish and anarchic attitude towards life. Mr. Hickman's temperamental pianist, with all his sins upon him, is cheerfully accepted by the reader, and applauded in his wildest exploits.

(*Continued on page 84*)



½ Ton Less Weight

Every woman who has driven a big heavy electric will appreciate the remarkable ease with which this new light Baker Coupe can be handled, its unusual speed, its light graceful appearance. It weighs a half ton less than many of the big heavy electrics. And it is the *prettiest* car that has ever gone out of the Baker factory.

A descriptive booklet mailed on request.

Baker Electrics

QUALITY SERVICE

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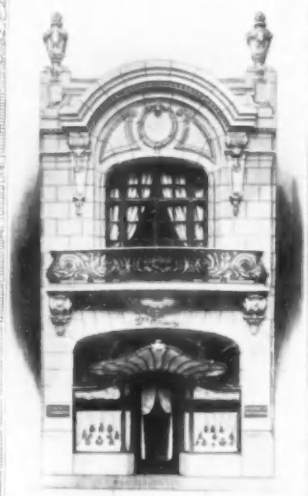


Parfums D'Orsay

AMERICANS who have shopped on Rue de la Paix will remember D'Orsay. These famous parfumeurs are known throughout Continental Europe for the exquisite beauty and unvarying quality of their products.

Notwithstanding the suddenness with which the European war broke out, D'Orsay, the clebrated producers of Roses D'Orsay, Chevalier D'Orsay and Bouquet D'Orsay succeeded in shipping a complete assortment of their famous perfumes, creams, soaps, toilet waters and powders, etc., which are now on exhibition at their beautiful new Fifth Avenue building, devoted exclusively to the D'Orsay products.

There will be no advance in prices.

The collection is so unusually interesting it merits an early inspection.

D'ORSAY
Parfumeurs

716 Fifth Ave
New York

WHAT THEY READ

(Continued from page 82)

There are few better things than his magnificent lying in the rather long story called "The A-Flat Major Polonaise," the musical technique of which in the earlier pages should discourage no unmusical person from persevering to the bitter end.

"Overproof," the opening story, is an audacious extravaganza, which one will enjoy the more after having seen the Windsor Hotel at Montreal on one of its gayer nights. These stories are recommended to all men, and to such women as can read "Soldiers Three" without discomfort. Ladies of strongly conventional notions touching the proprieties of literature are advised to let them alone. Mr. Hickman's humor, which is his distinguishing trait, is less raw though even more masculine than that of a contemporary Canadian author who treats literature quite as an avocation. From "Sam Slick" to "Canadian Nights" is a matter of two full generations, but Mr. Hickman is of one blood with Judge Haliburton, and far better suited to please readers of to-day. (New York: The Century Co., $1.30 net.)

AT THE CASA NAPOLEON, by THOMAS A. JANVIER, is a collection of characteristically charming stories by the author of that rarely delightful book, "The Christmas Kalends of Provence." Mr. Janvier has been dead a little over a year, and this volume has an interesting portrait of this ruggedly handsome and distinguished head, and a welcome prefatory memoir by Mr. Ripley Hitchcock.

The Janviers, though many generations resident in the United States, and now a wide and widely scattered family connection, are apt, wherever found, to show traits of their French ancestry. Thomas A. Janvier had these traits to a marked degree, and unlike his more or less distant relatives in Delaware and elsewhere, he pronounced his name in the French fashion. These stories, dealing with the adventures of persons resident at a charming hotel in the old French Quarter of New York, will be especially appreciated by those who knew that quarter before the Italian invasion of more than fifteen years ago wiped it out and overlaid it with a different branch of the Latin race. Those who remember the famous but long-vanished Restaurant du Grand Vatel will fancy that they trace some likeness to that resort of rare cuisine in the Casa Napoleon, though there are points of difference that make the identification incomplete. Whenever Mr. Janvier touched the race from which he sprang, he wrote with a deliciously sympathetic humor, and much the same is true of his writing when it concerned itself with Bohemians of whatever race. These stories have his characteristic charm at its best. (New York: Harper & Brothers, $1.25 net.)

THE GILDED CHRYSALIS, a novel by GERTRUDE PAHLOW, reads like a first attempt, but has positively good qualities and the promise of better. As a study of university life in a provincial town, it shows knowledge and insight, though one easily sees that the author has mastered more thoroughly the student life than the life of the professor. There is genuine "go" to the young wife's dinner at which six students are guests, but there is a touch of stiffness to the president's reception. The maid of all work is well done also, and as to the protagonists, the Professor and his young wife, they really live, and there is genuine life to their mutual passion. (New York: Duffield & Company, $1.25 net.)

SILVER SAND, by S. R. CROCKETT, tells a highly romantic tale of Galloway, having much to do with gypsies and with the Scotch gentry of those parts. Thus on the eve of his death did Mr. Crockett return to his favorite scenes, and deal in spirited fashion with the teeming romance of an earlier time. Those who demand a story concerned with the problems of to-day will care naught for "Silver Sand," but those who would for a while forget the turmoil of our own times in the stirring adventures of earlier days, may well trust themselves to the magic of Mr. Crockett. (New York: Fleming H. Revell Company, $1.25 net.)

FULL SWING, by FRANK DANBY, is one of that versatile lady's long and brilliant novels, hardly up to what is best in "Bacarat" and "Pigs in Clover," happily not down to what is worst in "The Sphinx's Doctor," and more nearly related in spirit and intent to her idealistically pure story, "The Heart of a Child," than to any of these. If the tale has a heroine it must be Agatha Wanstead, an extraordinary conception successfully worked out. If it has a hero it must be the faithful Scotch solicitor whom Agatha ought to have married but did not. These two are the chief characters of the older generation, and they are most ably done, but Mrs. Danby extends her story over many years, and shows us the loves of Agatha's son and her half-niece, if such a form is permissible to indicate the daughter of a half-sister. It must be owned that the author interests us more in the earlier than in the later generation, though Desmond, who fortunately inherits more from his semi-puritan mother than from the reckless Irish nobleman, his father, deserves to rank high among Mrs. Danby's creations. (Philadelphia: J. B. Lippincott Co., $1.35 net.)

THE PIPES OF PAN

ERIS: A DRAMATIC ALLEGORY, by BLANCHE SHOEMAKER WAGSTAFF, attempts to put some of Bergson's philosophy into verse. In form, "A Dramatic Allegory" is a succession of eloquent and highly poetic monologues by one character, interrupted from time to time by the short speeches of another and at other times by longer speeches, which are repeated in lyric form by the remaining two dramatis personae.

Miss Wagstaff has a rather unusual gift at writing blank verse of dignified movement and sonorous appeal, and she has, also, a happy command of poetic diction and the faculty of bringing things from far, which may, perhaps, be regarded as the sign manual of imagination. It is difficult to escape the notion, however, that she is unconsciously debtor to the longer poems of Keats for some of her inspiration. Her lyrics are inferior to her blank verse, and, singularly enough, she challenges comparison of the two by closely paralleling several passages of blank verse with short-lined rimed couplets. By the way, why "spread sail with Capulet" in Venice? Juliet's family was of Verona. Perhaps this is a typographical blunder, like the attribution of the frontispiece portrait to Paul "Hellen." (New York: Moffat, Yard & Company, $1 net.)

THE SISTER OF THE WIND, AND OTHER POEMS, by GRACE FALLOW NORTON, is the author's second volume of delicately mystical and symbolic verse. Her songs are of nature, of love, of her own mind and heart, of the infinite. Like most of the women who write verse, Miss Norton sings much of the time in a minor key, connoting sadness. She is at her best in dealing with the aspects of nature, and the charm and elusive significance of the mist has seldom been so well conveyed as in her poem entitled "Mist-Mad." A characteristic poem of the women poets is that entitled "O Hush,

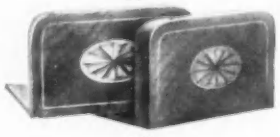
(Continued on page 86)

The Pohlson Gift Shops
Pawtucket
Rhode Island

Let us shop for you
There are a thousand reasons why —
One is, that we have done so already —
It only remains for you to make selections from our Christmas catalogue for each friend on your long and varied list. The individuality and good taste of our gifts are well known. We shall be glad to send our catalogue for your consideration

Write Dept. A

940 "Bedtime Babies." A gift for a child.
Mother thinks I might be lonesome
All alone without the light.
So I have my Bedtime Babies
To sleep beside me every night.
The Jolly Jump-Ups, all worsted, $1.00



941 Pair of Mahogany Book Ends, beautifully inlaid. Selected wood. Attractive as a gift to a man, for the library, $5.00.

957 Flower Holder designed and executed by Walrath, in a beautiful shade of soft green. Suitable as a gift to the hostess, for center of the table. Unusually attractive, $4.50.

The House of Thoughtful Little Gifts

Baby's first step Ankle Support Shoes

A shoe made especially to strengthen the ankles. This shoe is endorsed and recommended by New York's leading physicians, as the best corrective of weak ankles.

Children's Button Shoes, broad toes to afford comfort and ample room for the toes to spread and grow naturally.

Sizes 2½ to 6		Sizes 5 to 3	
Tan Russia and Black Kid	$2.00	Tan Russia	$2.00
Buckskin	3.00	Black Kid	2.00
White Canvas	2.00	White Buck	3.00

Larger sizes at proportionate prices.

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224 Fifth Avenue (Between 26th and 27th Streets) New York

The Home of Fashionable Footwear for Men, Women and Children

Exhibit Shops: Chicago, 724 So. Michigan Avenue. Pittsburg, Jenkins Arcade. New Haven, 982 Chapel Street.

We have no agencies—Our Shoes are sold only in our own shops.

PARIS and PIERRE

Ladies who have heretofore obtained their hair pieces in Paris, will find the same material and excellent workmanship at Pierre's, in New York. Those who have been accustomed to send their transformations to Paris to be re-dressed, are informed that the true Parisian water process of re-dressing, alone, is employed at Pierre's.

Pierre shows many new styles. This effect, and many others, may be obtained with an Ideal Transformation

Pierre *of Paris*

As a designer and artist of unusually attractive effects in hair dressing, Pierre maintains a staff of skilled Parisian workmen who make

The Transformation Ideal

from natural French hair upon a foundation of fine net, curved to fit perfectly the line of your own hair.

Showing the actual "transformation" created by the Transformation Ideal.

A Natural Coiffure

is the result. The Transformation Ideal is indispensable to those having scanty hair, or a high forehead, or for those desiring a hurried toilet at any time. It is easily and quickly adjusted, can be combed out and brushed as if it were your own hair.

Provide yourself with a Pierre Ideal and let your own hair rest and grow thick. **$25.00 up.**

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SUPPOSE you use exactly the same fine old liquors in your hand-made cocktail that we use in CLUB COCKTAILS.

Suppose you knew as much about mixing as our experts—the experienced men who so unerringly blend the superb ingredients of a CLUB COCKTAIL.

Could you—while mixing—supply that delicious flavor that is put into CLUB COCKTAILS through long aging in wood?

You'll admit we have it on you there.

Remember—superb liquors—expert mixing—aged in wood. That's why so many good hosts today serve CLUB COCKTAILS.

Ten Popular Kinds *All Dealers*

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Sole Proprietors
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Model your figure with a **Model** TRADE MARK **brassière**

A Price to fit every Purse. 50c. to $6.00

A Reflection *of* Perfection

FASHION'S Mirror tells no tales. The truth is yours if you look into her Mirror. Model your figure with a Model Brassiere and the only reflection will be Perfection.

The natural, uncorseted outline of the figure is retained by Model Brassieres. They impart that soft, willowy graceful pose to all women who wear them. Designed with great care and precision, and the quality of material and needlework make Model brassieres *the* favorite.

Model Brassieres are made in scores of attractive styles to suit all women.

Our personal guarantee—the extra-large arm shields—removable rustless boning and variety of fastenings endear Model Brassieres to women of Fashion. Another feature of note is the "flap" covering non-rust hooks and eyes, preventing them from cutting or spoiling madam's corset.

Write today for the handsomest Brassiere Catalogue published, showing over 50 newest style Brassieres of fashion's latest decree.

CHICAGO PARIS BOSTON **Model Brassière Co.** BROOKLYN SAN FRANCISCO

200 FIFTH AVENUE Dept. A NEW YORK CITY

Dr. J. Parker Pray's

No. 1932 Guaranteed under the FOOD and DRUGS ACT June 30, 1906.
ESTABLISHED 1868.

ROSALINE
Cannot be detected, gives the face and nails a delicate rose tint that is truly beautiful. ROSALINE is not affected by perspiration or displaced by bathing. Jars, 25 cents.

DIAMOND NAIL ENAMEL
A powder free from grit, producing an immediate and lasting polish. Its delicate rose tint will not discolor the skin or cuticular fold of the nails. Diamond shape box 25 and 50 cents.

CREAM VAN OLA
For softening and whitening the skin. Feeds and nourishes the tissues. Preserves a beautiful complexion and restores a faded one. Jars, 25 cents.

ONGOLINE
Bleaches and cleans the nails, removes ink, hosiery and glove stains from the skin; guaranteed harmless. Bottles, 50 cents.

HYGENIA
A refreshing and medicinal face powder for beautifying the skin. It will not clog the pores. Adhesive, spreads smoothly. Flesh and white. 50 cents a box.

GLORA LILY LOTION
An emulsion which softens and whitens the hands and complexion; removes tan and redness; cures rough, dry skin and will not irritate the most sensitive skin; imparts a refreshing sensation with fragrant perfume. 4 oz. bottles, 50 cents.

Send stamp for illustrated catalogue of prices. Goods sent on receipt of price and 10 cents extra for postage.

DR. J. PARKER PRAY CO.
Sole Manufacturers and Proprietors
10 and 12 East 23d Street, New York

From 1914 Corn Fields

Comes a New Table Dainty Bubbles of Toasted Corn

This year, for the first time, corn is made into airy toasted globules, called Corn Puffs.

Just the sweet centers of the corn. They are made into tiny pellets, toasted in fearful heat, then puffed by steam explosion to flaky, porous morsels about raindrop size.

Prof. A. P. Anderson has created these Puffs—the man who invented Puffed Wheat and Puffed Rice. So we now have corn in this fascinating form, with every food granule exploded.

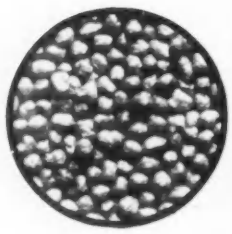
You who know Puffed Grains can imagine Corn Puffs. Think of corn hearts made into similar bubbles, with a myriad thin, toasted walls.

No toasted corn flavor that you know can compare with the flavor you'll find in Corn Puffs. For these pellets are toasted for sixty minutes in a heat of 550 degrees. Then a million explosions inside of each pellet give this flaky, fragile texture.

You will have a new respect for corn when you discover the dainty we've made of it.

CORN PUFFS

"The Witching Food"



15c per package

Don't tell your folks what these bubbles are. Let them guess. Serve with cream and sugar. Float in bowls of milk. Douse with melted butter, and let the children when at play eat them like confections.

Prof. Anderson has worked for eight years to give you corn hearts in this form. Get a package now—while the product is new—and see the result of his effort.

The Quaker Oats Company

Sole Makers

(681)

WHAT THEY READ

(*Continued from page 84*)

My Heart," which is singularly sweet and imaginative in expression. "Mood" is a short poem that comes as near perfection of its kind as any in the volume.

"The Sister of the Wind," which gives title to the volume, is a sheaf of about twenty poems varying in meter, but not separately titled, and all connected by a mystical thread of meaning. Many individual stanzas in this volume have lyric snatches suggesting the bluebird's "round and silver call," as a long dead and forgotten minor poet phrased it. Now and then, however, and seemingly without excuse, Miss Norton sins against meter and the canons of rime, as in the laboring line, "Within mist-spaces, like black towers," and in such rimes as "stars-altars," and "north-worth." (Boston and New York: Houghton Mifflin Company, $1.25 net.)

DES IMAGISTES, AN ANTHOLOGY, presents in a volume of considerably less than one hundred pages examples from the verse of ten young poets, and from the poetic prose of two others. The publishers announce that these young persons constitute a new school of poets, whose watchword is "precision in the rendering of the idea, and direct treatment of the subject." It may be said, at once, that while this volume contains much genuinely exquisite poetry, the young poets are older than their publisher seems to think. Those who recall Milton's marvelous saying that poetry should be "simple, sensuous, and passionate," and who recall the wizardry he himself wrought by the deft use of "presentive" words in such poems as "L'Allegro," "Il Penseroso," and "Comus," and as well the delicious bodying forth of life in its picturesque aspects in Arnold's "Strayed Reveller," will find few surprises in this volume. All discriminating lovers of fresh and delicately wrought poetry, however, will welcome this tiny anthology and wish it were fuller.

Richard Aldington's "Au Vieu Jardin," "Lesbia," "Argyria," and "The River," have much charm. H. D.'s "Hermes of the Waves" may puzzle, but it must also delight. Mr. Flint's "London" is absolutely delicious, and so too is his "Swan." Some of Mr. Pound's Chinese bits are as exquisitely lovely as the most delicate ceramics of the people he celebrates. Allen Upward's Chinese sketches, all but one in prose form, have remarkable charm, and so has "The Rose" of Mr. Curnos. Nothing in the book, however, is lovelier than this of the American, Amy Lowell, which she calls "In a Garden":

Gushing from the mouths of stone men
To spread at ease under the sky
In granite-lipped basins,
Where iris dabble their feet
And rustle to a passing wind,
The water fills the garden with its rushing,
In the midst of the quiet of close-clipped lawns.

Damp smell the ferns in tunnels of stone,
Where trickle and plash the fountains,
Marble fountains, yellowed with much water.

Splashing down moss-tarnished steps
It falls, the water;
And the air is throbbing
With its gurgling and running;
With its leaping, and deep, cool murmur.

And I wished for night and you.
I wanted to see you in the swimming-pool,
White and shining in the silver-flecked water,
While the moon rode over the garden,
High in the arch of night,
And the scent of the lilacs was heavy with stillness.
Night and water, and you in your whiteness, bathing!

(New York: Albert and Charles Boni, $1 net.)

SONGS OF THE NEW AGE, by JAMES OPPENHEIM, has strong claims to be welcomed as the most notable recent contribution to American verse. Not since Whitman has any American put more of original force into daring forms of poetry. Mr. Oppenheim would probably disclaim apprenticeship to Whitman, and it would be unjust to the newer poet to say he was an echo of the older. He has chosen forms closely allied to those frequently used by Whitman, and has brought to remarkable perfection what the great Walt was too frequently content to leave in the rough. Rarely, if ever, however, has Mr. Oppenheim those irresistible lyric inspirations that now and then lift Whitman to a place beside the great poets of all ages. As to philosophy, Mr. Oppenheim's is Whitman's, and more and less. He is even more an individualist than Whitman, even more an enemy of the conventional, but a good deal less the democrat. Here is one entitled "The New Babe," written in one of Mr. Oppenheim's many and varied moods:

The babe is the beautifully cunning dust that desires and breathes,
And through the soft pink of his body sing limpid sweet tides of life,
And at the light he is staring with wide blue eyes, unquestioning.

Oh, unawakened wonder! unopened blossom!
There I leaned, even so in my marvelous flesh,
But I and this body of mine were also as a pellet of dust
Dropped into gulfs of bathing light;
I, flower, drenched in the sunlight of the spirit,
In the spacious morning of the soul. . . .

Divine is the unfolding and wonderful the opening petals
Of the babe in the storm and sun of the nourishing years.

(New York: The Century Co., $1.20 net.)

BOOKS OF REFERENCE

THE VATICAN: THE CENTER OF THE GOVERNMENT OF THE CATHOLIC WORLD, by THE RIGHT REVEREND EDMOND CANON HUGUES DE RAGNAU, appears with no indication of official authority, but with an authoritative tone which seems to imply official sanction. What Canon Hugues de Ragnau undertakes in this dignified and handsome royal octavo volume is to set forth the organization of the Church, something of its political relations, past and present, and the essentials of its religious teaching. The opening chapter gives a somewhat meager account of the palace of the Vatican as an historic structure. In the next chapter the position of the Pope as head of the Church and supreme pontiff is briefly outlined, and the ecclesiastical life of Pius X is rapidly sketched.

The College of Cardinals is discussed in one chapter and in the next the Roman Curia is elucidated. Part II opens with a long chapter on Catholic organization, in the course of which the author estimates the nominal Christians as almost exactly one third the population of the world, which last he places at a billion and a half. The Catholics constitute nearly one half the Christian population.

An extremely significant chapter is that given to Politico-Religious History. The Right Reverend Canon denies the validity

(*Continued on page 88*)

VANITY FAIR

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WHAT THEY READ

(Continued from page 86)

of Anglican orders, but declares the Anglican Church to have a leaning towards Rome. He strongly supports the attitude of the Church towards the present government of France. The recent Portuguese revolution, he says, was "also the most anti-Catholic and sectarian uprising that perhaps ever occurred." In a cautiously worded statement he sets forth the situation of the Church in this country, recognizing with expressions of gratitude the completeness of American religious liberty. He says nothing to indicate the hope of an early reconciliation of Church and state in Italy. "Americanism" he discusses in the chapter on doctrine. A rather long chapter presents the traditional attitude of the Church towards education. He declares that the Vatican has always disavowed responsibility for the cruelties of the Spanish Inquisition and the horrors of St. Bartholomew's Day. The book, as a whole, is a careful, temperate, and yet always firm and at points aggressive definition of the Catholic position. The appearance of such a book at this time seems significant. A portrait of Pope Pius X is the frontispiece of the volume. (New York and London: D. Appleton & Company, $4 net; postage, 20 cents.)

WOMAN'S WHO'S WHO OF AMERICA, A BIOGRAPHICAL DICTIONARY OF CONTEMPORARY WOMEN IN THE UNITED STATES AND CANADA, 1914–15, by JOHN WILLIAM LEONARD, editor-in-chief, makes a closely printed royal octavo of nearly one thousand pages. Incidentally, this volume, as its editor declares, will serve in some sort as a "suffrage referendum" so far as a majority of the women biographized are concerned, for more than half of them, by request, have expressed their opinion on this subject. It appears that 4787 favor and 773 oppose woman suffrage, while 4084 neglect to indicate their opinion. Thus out of 9644 women consulted a little less than a majority declare for woman suffrage. One woman favors it, according to the editor, but declines to go on record because her husband is opposed to the extension of the suffrage to her sex. Of the women given, 6303 have been married. Every state in the Union and every province of Canada is represented in this interesting and valuable contemporary record. Like all such volumes this one is now and then surprising for its inclusions, and equally surprising for its omissions, but it will be found a work of great value to editors, and doubtless to those having things to sell, and of real interest to all sorts of persons, whether men or women.

It is noticeable but not surprising that the space given to a particular person is by no means in proportion to her real importance. Women as eminent as Margaret Deland and Edith Wharton, for example, receive far less notice than scores, and perhaps hundreds, of their sex far less distinguished in their chosen lines of activity. A few women such as Mrs. Theodore Roosevelt, whose modest insistence upon living the private life is admirable in an age of blatant advertising, are included because of their husbands' eminence. The volume neglects to note the death of Miss Coes, late Dean of Radcliffe College, and has not discovered that Miss Winifred Josephine Robinson has left her work at Vassar to become Dean of the new Delaware College for Women at Newark, Delaware, which first opened its doors in September of this year. Doubtless there are many such omissions, but the latter change is at least of very recent date, and inerrancy is not to be expected of even the most careful editor. Mere "leaders of society" do not appear to be included in this record. (New York: The American Commonwealth Company, $5 net.)

BOOKS RECEIVED

"Burgess Unabridged," a New Dictionary of Words You Have Always Needed, by Gelett Burgess; a humorously satirical collection of invented words that are not words, for the original notion of which the author is not remotely indebted to that vast treasure-house of wit and wisdom—the immortal Alice books. Cover design and illustrations by Herb Roth. (New York: Frederick A. Stokes Company, 80 cents net.)

"A Child of the Orient," by Demetra Vaka (Mrs. Kenneth-Brown); recollections of the author's girlhood in Turkey. (Boston and New York: Houghton Mifflin Company, $1.25 net.)

"The Congresswoman," by Isabel Gordon Curtis; a novel enforcing the notion of limited suffrage for men and women. (Chicago: Browne & Howell Company, $1.35 net.)

"Victory Law"; a brilliant novel of theatrical life, originally published in serial form, by Anne Warwick. (New York: John Lane Company, $1.30 net.)

"Beating Back," by Al Jennings and Will Irwin; the story of a criminal career and a return to respectable industry. (New York: D. Appleton & Company, $1.25 net.)

"Minds in Distress: A Study of the Masculine and the Feminine Mind in Health and Disorder," by Dr. A. E. Bridger, a distinguished British physician. (Boston: John W. Luce & Company, $1.25 net.)

"Pearls," by Professor W. J. Dakin; a monograph presenting the science of the subject in popular fashion. (Cambridge: The University Press. New York: G. P. Putnam's Sons, 40 cents net.)

"The Beautiful," by Vernon Lee; an attempt to make the layman acquainted with "psychological aesthetics." (Cambridge: The University Press. New York: G. P. Putnam's Sons, 40 cents net.)

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You can live without love: what is passion but pining?
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FOR THE HOSTESS

Remembering That Wedding Guests Must Be Dined as Well as Bidden—Titbits for Afternoon Tea

IN the excitement of planning for a wedding, ordering the frocks and the floral decorations, sending out invitations, and receiving gifts, it is hard to have to come down to earth and realize that while the guests who are bidden will, of course, come with the necessary amount of sentiment, they will also come with an appetite.

As a rule, the bride has no thought to spare for the important task of ordering the wedding breakfast, the mother is distracted, and all the feminine relatives are deep in other matters; but the father, who has had no more serious work than that of signing a few checks, large of course, is not too fatigued to concentrate his mind on this task of planning and ordering, for luckily "writer's cramp" rarely prevents a man from being a very good caterer. Left to his own devices, therefore, the paterfamilias assumes the weighty responsibility of feeding the wedding guests.

THE TRADITIONAL WEDDING BREAKFAST

At the traditional wedding breakfast, the guests are all seated at large or small tables, and time for long toasts is a part of the feast. In everything modern, however, tradition is sent to the winds, if its requirements consume too much space, whether in square feet or time. For this reason, the buffet breakfast is more popular since it does not require as much service space, or as formal a center ornament for the table.

The traditional wedding cake is most naturally the accepted ornament which is placed in the middle of the table, and it may effectively be surrounded with a wreath of lilies-of-the-valley and asparagus fern, which give the light effect that is found most desirable in all the decorations of the weddings of to-day. White roses and lilies are also used to decorate the tables, and may be placed in low baskets, or perhaps in some heirloom, such as a silver tankard or a loving cup. Some trophy in silver which the groom has won in college days or sports clubs may be filled with flowers, to give a pretty compliment to his prowess.

A word of general advice in regard to all the decorations is that all overcrowding be avoided, for the effect is never artistic, nor will the guests who have been crowded, in consequence ever retain a pleasant memory of the occasion. Above all, the dining-room should be kept as clear as possible, though if a buffet breakfast is served, there should be plenty of small tables for the older guests, who are likely to find a stand-up breakfast fatiguing and inconvenient and prefer to be comfortably seated.

TITBITS FOR AFTERNOON TEA

Filbert biscuits are delicious served with tea. Barcelona filbert nuts are put in a mortar and their shells broken. The shells are picked out and the meats are pounded in the mortar and mixed with the whites of eggs and powdered sugar to a proper thickness to drop from a knife. The mixture should then be dropped from a knife upon buttered paper in pieces the size of a nutmeg, baked until it is a fine brown, and allowed to become cool before it is taken from the paper.

Sandwiches, also, are welcome additions to the tea-table. From a thin layer cake various fancy shapes are cut; always two, at least, of the same shape are cut to be used together. A quarter of a pound of fresh butter is beaten for ten minutes when a quarter of a pound of powdered sugar and three ounces of powdered chocolate and a teaspoonful of vanilla are added. This filling is spread between the two halves of cake and the sandwich is dipped whole in melted sweet chocolate and stood on edge to dry before serving.

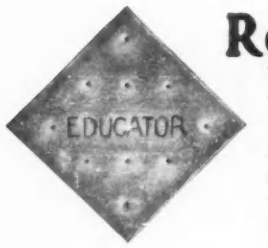
A novel way to combine tomato and egg in a sandwich is to mash the yolks of four hard-boiled eggs through a sieve and pound into a paste two tablespoonfuls of thick cream, a little pepper, salt, curry-powder, and a few drops of tomato catchup. This paste is mixed with the egg and spread on round, thin slices of bread, and a thin slice of tomato is laid between the two slices of bread. The tomato should be peeled and sliced, and the slices laid on a cloth to dry a few minutes before using.

LEMON CONSERVE

To make lemon conserve, the yellow rind of three lemons should be grated by rubbing it with lumps of sugar. The sugar (one pound should be allowed) should be melted and to it should be added the seeded, sliced lemons and the lemon juice. The mixture should be boiled for half an hour with one cup of water. Then it should be poured over a package of gelatine which has been soaked in a cup of cold water for an hour.

The inside of a mold should be decorated with slices of lemon and the conserve should be poured into it after a cupful of finely chopped candied orange peel, pineapple, and citron has been mixed thoroughly and added to it. The conserve should be served ice-cold and with fancy cakes or cookies.

FOR THE HOSTESS



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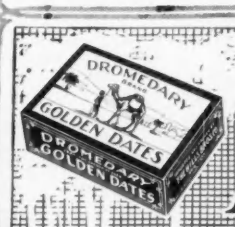

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(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

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(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

CORRECT RIDING HABITS

MRS. W. C.—Will you please give me as full a description as possible of the various types of costumes a man may wear for hunting and hacking, indicating just what sort of boots, whips, and other accessories should be used with each? I often hear men, irreproachably well-dressed for every other occasion, say, "Oh, anything is good enough to ride in!" Of course it is, if this "anything" was just what it should have been in the beginning, and is merely a bit the worse for wear, for it is not a question of whether a riding suit is new or old, but whether it is right or wrong. I wish to know just what is the correct thing to wear, to the least detail.

Ans.—The correct hunting costume is a dark Oxford gray or black cutaway coat with breeches of either brown buckskin or else brown, tan, or black and white checked cloth, and a vest of either a solid color or a large check in one of the stunning materials to be seen at fashionable tailoring establishments. The checked vest would not, of course, be worn with the checked suit.

BOOTED AND SPURRED

The boots worn with this costume should be black with black patent leather tops and black patent leather garters to match, while, to be absolutely correct, one should also wear spurs. In fact, spurs should always be worn where correctness of attire is desired. A blunt spur with no rowel may be substituted for the ordinary spur if desired.

A derby hat, held by a mixed black and colored cord fastened by a ring and hook from the back of the hat brim to the inside of the coat collar, brown gloves, and a white stock are the finishing touches to this costume. Either a crop or a whip may be carried, and the former may have either a long lash or no lash at all; should it have a long lash it must match the gloves in color. It is important to wear a stock that will not wrinkle about the neck, for this one fault alone is sufficient to mar an effect otherwise perfect. As starch often hurts the neck, a collar has been devised in which a piece of thin celluloid can be slipped between two thicknesses of material, and can be taken out when the stock is washed.

FROCK COAT AND HIGH HAT

The frock coat may be substituted for the cutaway, in which case white breeches of buckskin cloth, or, in hot weather, of duck, should be worn. White gloves, white stock, and high hat should be worn with the frock coat; the boots and vest should be the same as those worn with a cutaway coat.

A pink coat may be worn with the outfit just described, except that the boots worn must be made with tan tops and white garters. The master huntsman and whips, while also dressed in this attire, are easily distinguished by their black velvet caps and velvet collars, always in the hunt club colors.

Some important "don'ts" for the huntsman are: don't wear a velvet cap except in the instance above mentioned, don't wear tan top-boots without a pink coat, and don't wear a frock coat without a high hat.

THE HACKING COSTUME

A correct hacking costume is the same as the first hunting costume described above. For those who wish to be correctly, but not fastidiously, dressed, the following is a most useful outfit. A sack coat and breeches of almost any appropriate color, with the coat cut long and somewhat full at the bottom, and, if so desired, the coat, vest, and breeches all of the same material is considered to be correct. Some very good costumes of this kind have been made in shades of brown and green with an indistinct check or stripe. Black boots with black patent leather tops and garters to match, or black boots without tops and with plain black garters, a derby hat, a white stock, and brown gloves are then worn.

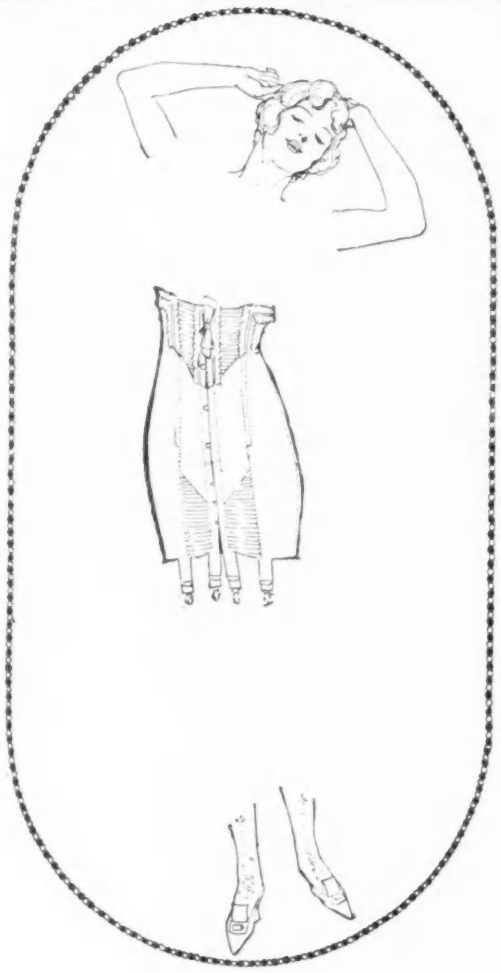
Quite a little license is allowed with this costume, so that brown laced gunning boots, brown puttees or spiral bandages, instead of the regulation riding boots, and a cap, frequently of the same material as the suit, instead of a derby, are permitted. A collar, soft or stiff, instead of the stock, while not strictly correct, is nevertheless often worn by well-dressed men. Either a whip or a crop without a lash may be carried; a long-lashed crop must never be used except in the hunting field.

SPORTS JEWELRY

Under no consideration should a suit be made entirely of whipcord of a solid color, as such a suit is only worn by grooms, but any other serviceable material may be used. Another distinction of this kind is made in top-boots on which the small leather flap on the outside is made loose for a gentleman, but is fastened to the boot in the case of a groom. Though it is not absolutely correct to do so, one may use any hacking costume for hunting.

The only strictly correct costume for park riding is a frock coat of black or very dark gray material, with long trousers to match fastened under the foot by a leather strap, a high hat, plain black shoes, brown gloves, and stiff white collar and tie. Unfortunately, this costume, which is strikingly attractive, has been abandoned to a great extent of late years, though frequently it may be seen worn by some of the ultra-fashionable riders in Central Park.

A very appropriate addition to any of these costumes is the sports jewelry in the form of stock pins and cuff links which is to be found at any of the leading jewelers.



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It's the same with children as with locomotives. Their power to do things depends on supplies of stored-up energy.

That's why children need a vim-food—need it in abundance. So do workers of all ages. And that means Quaker Oats.

One fair-sized dish of Quaker Oats supplies a thousand calories of energy. Nothing else grown can compare with it.

We have made this vim-food a dainty. We have made it so luscious that millions of mothers insist on this matchless brand.

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This is why Quaker Oats so excels in flavor and aroma.

We pick out for it just the big, plump oats. All the puny, starved grains are discarded. So careful are we that we get but ten pounds of Quaker Oats from a bushel.

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You get this extra quality—this matchless flavor—when you order Quaker Oats. And we promise that you always will.

Please remember this.

Quaker Cooker

We have made to our order—from pure Aluminum—a perfect Double Boiler. It is extra large and heavy. We supply it to users of Quaker Oats for cooking these flakes in the ideal way. It insures the fullness of food value and flavor. See our offer in each package.

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Except in Far West and South

You will be proud to wear

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Quality First

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Knowing from our 59 years experience as makers of Quality Fur Garments that the discriminating buyer spends considerable time in selecting Furs that are appropriate, stylish and serviceable, we have spared neither time nor expense in preparing our new book

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This book you will want—it's not a catalog or price list, but an education in Furs of all kinds. The designs illustrated are the latest made from actual photographs in natural colors.

This valuable book is free—it is yours for the asking.

PRICES YOU ARE WILLING TO PAY

Remember we are not jobbers in Furs, but designers and manufacturers. Owing to the great volume of business we are able to take our choice of selected pelts direct from the trappers in large quantities. The garments and muffs are designed and made up in our own clean, sanitary workrooms. Experts for each kind of Fur are employed.

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Founded 1855
Albrecht Corner St. Paul, Minn.

ARCHITECTURE AFTER NATURE

(Continued from page 56)

house has ever owned more than one fireplace, and that one usually too small to be of any use.

THE ARCHITECTURAL ANARCHIST

There are half a dozen or more of these daring anarchistic architects, but three stand out prominently. These are Don José Puig y Cadafalch, who specializes in a wonderful floral Gothic, and Don Luis Domenech y Montaner, who does marvellous lace and embroidery work in stone and marble, and finally the acknowledged leader of the band, Don Antonio Gaudi y Cornet, poet, artist, musician, and architect, who has been called the original architectural contortionist. A Catalan of the fiercest and most original type, Don Antonio does not recognize that anything exists outside his beloved country. He refuses to live any life but that of the Catalan, to think any thoughts but those inspired by Catalan temperament, or to speak anything but the Catalan tongue, save that he may be beguiled once and again, if he is in very good humor, into speaking French, for Cataluña, boasting of the oldest of national pedigrees, claims to have been the origin of the French race, and its language is closely allied to Provençal.

A building all askew, with windows peering out like the eyes of a mastodon and surfaces apparently worn smooth by the ages, is "The Grotto," the Catalan masterpiece in apartment-houses

These men are the arbiters of Barcelona's "Latin Quarter," the lair of the new art in Spain. Whoever is fortunate enough to gain an entrance there, will find these anarchists in art wearing long, scarlet-lined, black cloaks, draped over their shoulders in Spanish style, and a red Catalan cap, which is to the Catalan artist what the flapping *béret* is to the dwellers of the Paris "Latin Quarter." "We go to nature for our architectural forms," they say, "to the mountains, to the forests, to the running streams, and to the clouds. Are human beings designed according to the rules of Euclid? Then why should the parallelogram be the accepted plan of our dwellings? Why should we live in a cube? Is there a straight line in nature, or is nature designed in squares?"

The three principal articles of their creed are the reversion of form, the obliteration of the straight line, and the suppression of the plain surface. So at least we thought when our friends introduced us finally to what is accepted as the most nearly perfect expression of the Catalan spirit in architecture, the big apartment-house nicknamed "The Grotto." This monument is the masterpiece of Don Antonio Gaudi y Cornet, who is apparently determined to eliminate from modern life the debasing influence of the T-square and the plumb-line.

Egg-shaped windows, absence of corners, and conspicuous presence of opalescent porcelain plaques are Catalan characteristics

THE TILED VILLA

Having investigated apartments, we next turned to see what a Catalan architect's suburban house is like. From doorstep to roof-tree, the villa which we visited was ablaze with a coat of tiling which combined the patterns and shades of a Scotch plaid with the design of an old Indian shawl. Nor was it the house alone which was thus adorned, for the garden walls, curbs, benches, fountains, gateways, and garage scintillated with the same shining materials. Whether Catalan architecture is responsible for the prosperous glazed tile industry of the country, or whether the brilliant product of that industry suggested it as a good medium in

(Continued on page 96)

THAT APPEARANCE OF CHARACTER AND WARMTH

which Waltham Women's Sweaters possess comes from their special design, superior workmanship—and the fact that these sweaters are made with careful regard to *feminine* tastes.

They're inspected three times, as to every smallest detail, to be sure that they meet this requirement.

That's why you will be so pleased when *you* try on a Waltham Sweater. Their full-fashioned cut, perfect comfort and their adaptability to all weathers and occasions (note the convertible collar—so stylish yet so serviceable), make them the sweater-garment without equal for town or country wear.

If the dealer does not carry—write direct to us.

AMERICAN KNITTING COMPANY
Est. 1880. Waltham, Mass.

The Toilet Cream Par Excellence

Poinciana Cerate

An eminent French Chemist, connected with one of the leading perfumers of Paris and himself an expert in the manufacture of Toilet Creams, while sojourning at Palm Beach, had occasion to use and examine Poinciana Cerate. He declared that no Toilet Cream made here or abroad is superior to Poinciana Cerate and found it the only Cream within his observations equal to the Best French Creams.

Send stamp for liberal size sample

Jars, 50c., $1.25, and $2.50; Tubes, 25c.

Ask for it at any reliable dealer's or send direct to

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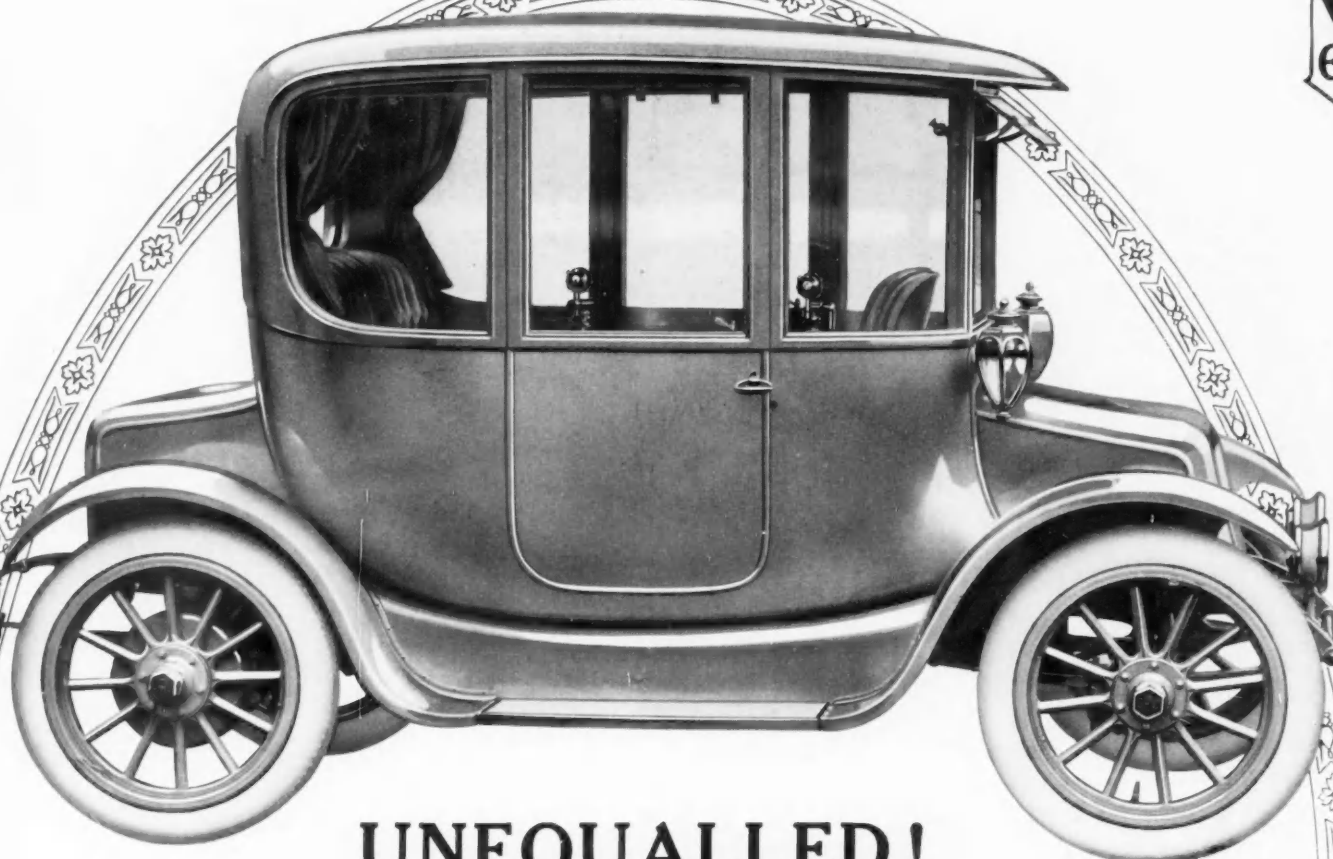
also at Palm Beach, Fla. and White Sulphur Springs, W. Va.



UNEQUALLED!

This new Ohio model, in beauty and novel features, easily leads the electric-car field

Helical-gear or worm-gear drive, as you prefer.

Beautifully-arched fenders, beaten by hand from one piece of aluminum.

And here's another Ohio step in advance. Just the touch of a short lever enables you to raise or lower the windows to any position desired, insuring proper ventilation.

Refined body-lines, made possible by hammered aluminum construction throughout; specially-designed interior upholstery.

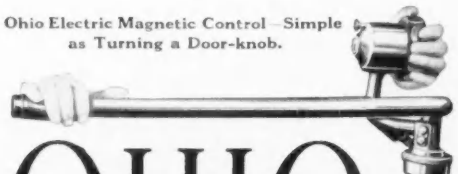
And, of course, the unmatchable exclusive Ohio operating combination of double drive, magnetic brake and magnetic control.

Literature on request.

The Ohio Electric Car Company, 1503 West Bancroft St., Toledo, Ohio

Gibson Electrics, Ltd., Ontario Distributors, Toronto, Canada.

Ohio Electric Magnetic Control—Simple as Turning a Door-knob.



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EXTRA QUALITY
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Celebrated Hats

Chic and piquant models for street wear, dress and motoring at moderate prices

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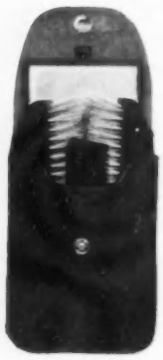

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An excellent gift for gentlemen

In pigskin case which takes up the smallest amount of space in traveling bag, or may be carried in the coat pocket.

Case measures 3½ x 4¾ inches and is only ½ inch in thickness.

Finest imported bristles, hand drawn.

Ebony, $1.50. French Ivory, $2.00.

Sent prepaid. Address Dept V.

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La Patricia Corsets

are custom made to your individual figure—so designed as to give poise and luxurious ease to the body, and to gently mould the figure into the fashionable lines. Models that emphatically emphasize the soft, willowy natural lines of the human body. La Patricia Corsets are made under the personal supervision of Madam Sara, by the most skilful Parisian corsetieres, the materials and workmanship alike being of the highest standard.

Fig Leaf Chemise of fine batiste with or without shoulder straps, price $1.50.

Italian Silk Pantalettes, the popular substitute for petticoats, price $5.00.

Ready-to-Wear Corsets, made especially for Madam Sara, in the season's newest models. Prices range upwards from $5.00.

LA PATRICIA CORSET SHOPS

New York
509 Fifth Avenue

Boston
120 Boylston Street

Now and again a Catalan house bears witness to the fact that the Moors were once residents of Cataluña

ARCHITECTURE AFTER NATURE

(*Continued from page 94*)

which to carry out the Catalan architect's theories, is obscure. Be that as it may, however, brilliant-hued tiles of Catalan origin form the coating for all the new art structures of Barcelona and paint is but rarely used, either inside or out.

Back again in the town of Barcelona, we gazed in awe at the Catalan architect's idea of a private house, as expressed in the modern palace which the poet-architect has designed for his most enthusiastic friend and most remunerative patron, the Conde Guell. It is the Conde Guell who has courageously backed the genius of Don Antonio Gaudi to the successful issue of some of his wildest architectural schemes.

AN ARABIAN NIGHTS' "DWELLING"

A gigantic building planted on one of the oldest and narrowest streets of old Barcelona, grim, massive, and magnificent is the Palacio Guell. Its twin cavernous doorways are on the slant, and are grilled with a writhing network of elaborately wrought iron. They open into a gloomy depth of entrance hall from which mounts a monumental stairway, along which electric lights burn day and night. Between the grilled doors hangs a huge escutcheon in wrought iron. The house is fashioned of great, gray stone blocks, the upper stories project far out over the street, and the façade is barred with stripes of black and white marble.

In the tall gables are symbolic paintings forty feet high, which are full of the vague and mysterious quality in which Catalan architects and artists particularly delight, and the roof is a typical Gaudi roof. One feels that the reason why Catalan architects do not run to sky-scrapers is that it pleases their vanity to show what can be done in roofs, which they by no means subordinate to the rôle of a mere topping for the wall. Frosted with white porcelain, they look like bridal cakes crowned with tall white spiral swirls capped with rosettes of porcelain.

The gorgeous peacock dominates the design of a gilded door

It was over the roof of the "Grotto" that Gaudi nearly came to grief with one of his staunchest and most loyal supporters. There is, strange as it may seem, a deep religious undercurrent in this Catalan architecture, and saintly figures, religious symbols, and pious mottoes are introduced into the façades of many of these houses. As Saint Joseph is the patron saint of Cataluña, the architect planned to crown the central spire of the roof of the "Grotto" with a colossal statue of that saintly man, fashioned in some semi-precious material; but the patient payer of the bills turned at last.

EXPENSIVE?

"It is unthinkable! You and your masterpiece are breaking me as it is!" exclaimed this "angel" of the new architecture.

"If you thwart me I shall refuse to finish the building, and what then?" flamed back the haughty architect.

This dire threat brought the owner to his knees, for the clever leader of the newest art of home building keeps his plans only in his head and never puts so much as the detail of a design on paper.

"And what will it cost?" the prospective builder may make the mistake of asking. If the artist does not throw up the commission on the spot, he will at least throw up his hands and wildly demand, "How can I know? *Deu Meu*, I create as I build; I will know and you will know when I have finished."

Thus it is that Don Antonio Gaudi y Cornet has solved the problem of making art pay.

Back to nature goes the Catalan artist, even back to the humble barnyard fowls

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Exquisite Christmas Cards, Folders, Gift Books, Calendars, New Year Greetings, Place Cards, etc.

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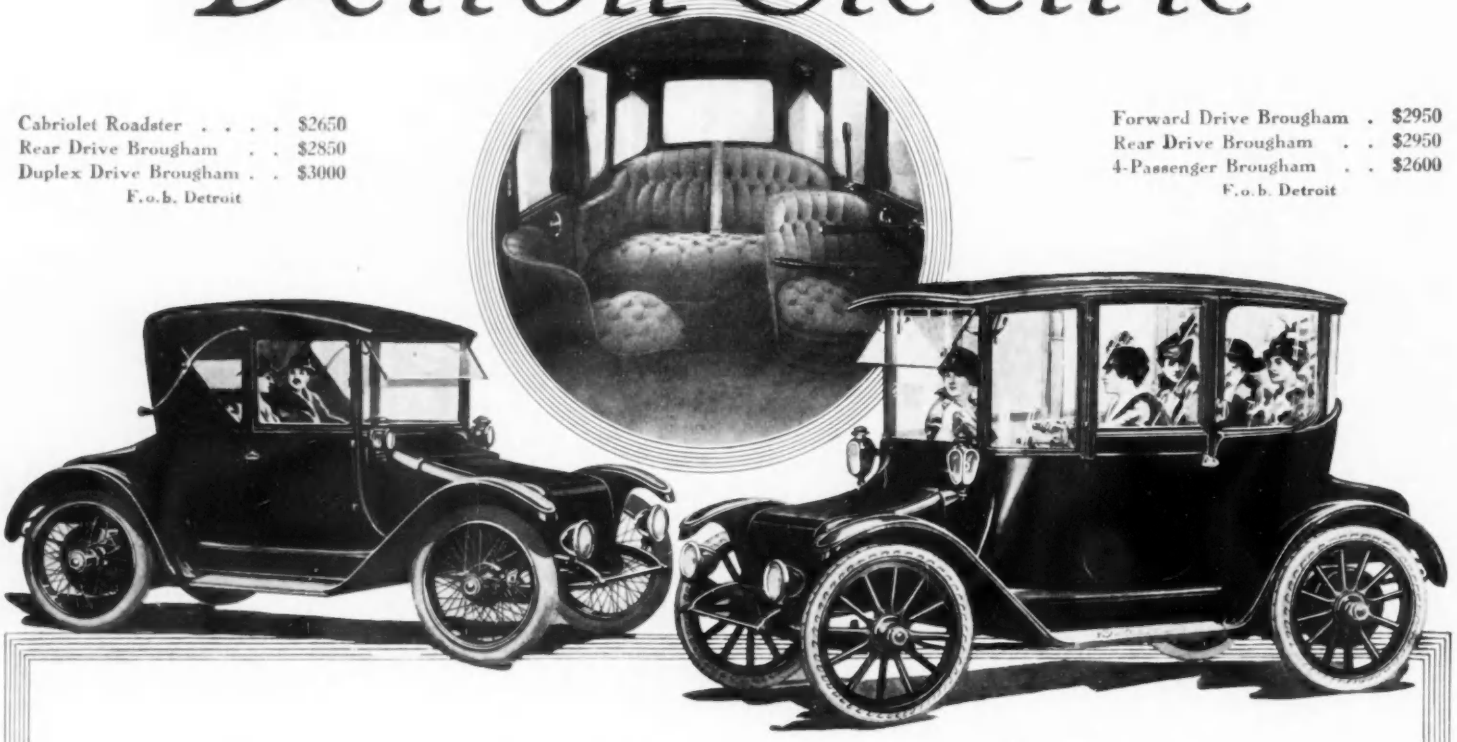


This is the Day of the Electric —and Every Third One is a Detroit

98 per cent of all automobile trips are within easy radius for the electric (60 to 70 miles at a speed of 20 to 25 miles per hour).

Men and women who own electrics and know their convenience, comfort, cleanliness and economy prefer the electric to any other car.

The Detroit offers all these advantages in superlative degree, plus an unequalled style, a number of exclusive features and a thoroughly individual elegance.

For these reasons more people than ever before are buying and using electrics. And the Detroit outsells all others. Every third electric sold is a Detroit.

Thoroughly Smart and Elegant —but Economical to Maintain

Get a dollar's worth of value for every dollar spent, is the wise policy of successful men and women – whether their expenditures are large or small.

The monthly expense of a chauffeur alone will more than maintain two Detroit Electrics. To the practical man and woman the Detroit Electric appeals strongly because of its freedom from trouble and repair expense, its low tire bills, and the satisfaction of having a definite monthly cost. Its quiet elegance and luxury charm the most fastidious and discriminating.

Consider, too, the very desirable features of independence, privacy and readiness at all times that you find in a Detroit Electric.

Greater Utility of the Electric Appeals to Wise Buyers

Recently in an eastern city, two men of national reputation in the business world, sold their two limousines, dispensed with their chauffeurs, and each purchased a Detroit Electric.

Their action was prompted neither by a lack of funds nor a need to retrench. Rather was it a conviction that in actual utility, in real service for the money expended, the electric car would serve the family far better than the limousine.

Nor is the action of these gentlemen exceptional. Everywhere men and women have come to appreciate that the Detroit Electric will meet their every requirement for business or pleasure, by day or at night, more conveniently, more efficiently, and more economically than any other type of car.

The Real Reasons for the Supremacy of the Detroit

The larger battery and the over-sized motor connected directly to the driving shaft give from 15% to 20% more power. The worm gear at the axle runs continuously in a bath of oil. Friction is practically unknown and wear on parts is at a minimum.

In the hilly cities of this country 50% of all electric cars are Detroits, because they possess the power to take hills easily and unfalteringly.

The full aluminum body of the Detroit Electric assures permanency. The deep Turkish upholstery is luxurious and elegant. The efficient automatic safety devices render the Detroit Electric a car which any member of your family can drive in perfect security even through congested traffic. The rain vision front window gives you clear view ahead at all times. The fenders are full aluminum of the oval crown design.

There are six handsome body styles of the Detroit Electric this year in new and beautiful color combinations. We invite you to inspect these cars at our dealers. Catalog on request.

Anderson Electric Car Company, Detroit

Builders of the Detroit Electric

World's Largest Manufacturers of Electric Pleasure Vehicles

Our Cabriolet Model is Proving Especially Popular with Men. 132 Detroit Electrics of this Model Alone Have Been Bought by Men Since September 1st

THE SHRINE OF THE BOOK LOVER

(*Continued from page 55*)

you do not enjoy them,—all of them,—if you can not wade through them after the most heroic efforts, you are weighed in the balance and found wanting."

This sort of thing leads to much moral cowardice and the unfortunate result is either hypocrisy or rebellion. This state of affairs is doubly regrettable in this generation, for even under the most favorable circumstances, the classics really readable to-day are neglected by the average man and woman.

Moreover, many of the classics thus listed are, as a matter of fact, of value only to the specialist. Some of them are so utterly removed from the temper of our time and from our whole habit of mind that they are dead. It is absurd to pretend that the general reader ought to find them interesting. They are great milestones of the past that mark the development of a people or of the art of literature. So far as the personal library is concerned, the question of whether any one of even the living classics is worth while depends solely on the collector's personal tastes.

THE "HIGHER LAW" OF BOOK LOVERS

It is from this point of view that the reader should approach Dante's "Divine Comedy," or any other supreme creation. If it speaks to him, he is justified in having it on his shelves; if it does not, he should never yield to the temptation to place it there simply because it is a great classic. This temptation seems to be most overpowering in the case of Shakespeare's plays, which are, as a rule, the very rock foundation of the private library. It indeed would be a welcome relief to find one or two of them omitted from the whole number. How many people have read them all?

The most important question for the collector to answer is this: What is the effect of this book on the reader's mind? Is it uplifting or demoralizing to the man or woman of the world who is sophisticated and above prudery? Does it make life seem more or less worth while? Is it, like Defoe's "Moll Flanders," essentially clean, or is it destructive of the finer ideals?

BREADTH VERSUS DEPTH OF CULTURE

Another problem is that of range versus specialization. For most people, breadth of culture is more important than depth, yet the material for close study in a special field increases the value of a library. The choice of this field should be spontaneous rather than deliberate, and the more limited the field, the more narrowly the reader's mind is focused on a restricted area, the more successful the special field is apt to be. Research in this field need not be very serious, but may be rather the riding of some hobby.

The hobby and the fad, however, should not be allowed to destroy good proportion in the personal library. One-sidedness is to be avoided. "All science and no poetry" makes a poor balance, and "all poetry and no science" is no better. Pleasure is the primary object of reading, but it is by no means the only one. Knowledge, power, and the cultivation of what we have into something we have not, are as well the objects of reading.

The arrangement in such a library need not, of course, be so rigid as that of public libraries. For very valuable collections the arrangement should be well planned, and even for the ordinary book collection there should be a reasonably definite classification.

TO DO AND NOT TO DO

Desirable as it is to keep books in good condition, it is a violation of book principles to put them behind glass, though the dweller in a dusty city may prefer this violation to the damage done by dust and soot. Dust, however, does less damage than improper methods of dusting. Books should be dusted by the owner rather than left to the tender mercies of servants, unless the servants have been given special instruction. The best way to dust the top of a book thoroughly is to apply a vacuum cleaner of the kind used to remove dust from curtains. Another way to remove most of the dust is to open the book and "slap" it together, or to take a few volumes and give them a sharp tap with the fingers, holding them first upright and then reversed. If a brush is used, it should be soft.

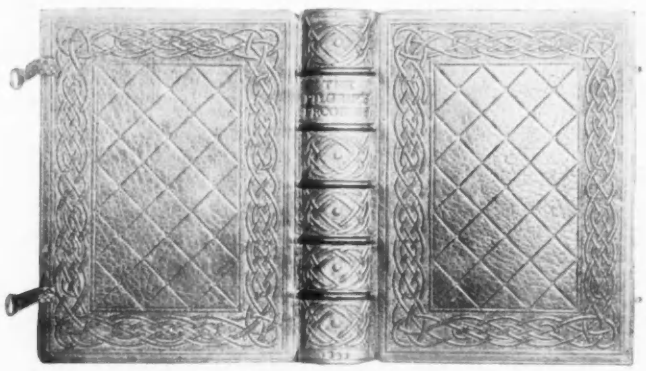
It is a cardinal sin to open a new book except in accordance with the well-known formula. Place the back of the book on a flat surface and hold up the body, allowing the boards to fall. Press a few leaves, from either side, down to the boards, taking the leaves alternately from the beginning and end of the book. Flatten the leaves down along the inner margins until the book lies open at the middle without pressure. The whole book will then be flexible. If opened in any other way, its back will probably be broken.

Another cardinal sin is to lay a book open face downward. There is hardly a surer way of ruining a book. If the book is left in this position, the back will become warped and stiff, if not broken, and the covers will not return to their proper places.

Books should not be kept too near open fires or windows, for heat warps the covers and injures the paper, and dampness softens the glue in the backs and makes the leather lose its tenacity.

Each book should stand on the shelf independently of the books on either side. It should have "breathing space," to keep the sides in good condition and to prevent slight injury when it is removed from the shelf. The relative position of books on a library shelf should meet the description of the dandy's coat, which was fitted to "touch everywhere, and pinch nowhere."

H. C. WASHBURN.



Fine workmanship and leather of beautiful quality distinguish a first edition of "The Pilgrim's Progress"; by Edith Diehl

To Corset the Woman Correctly

Do not exaggerate the size of the waist. Do not obliterate all the normal curves of the body. Do not allow her to stoop forward at the shoulders—an easy natural poise with normal outlines are today the *fashionable* as well as the *sensible* and *artistic* requirements of dress.

The woman who wishes to obtain the correct foundation for her gown will give first thought to the corset and will send at once for new photographic illustrations with complete instructions for measurement, fitting, also Catalog G.

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CHRISTMAS SUGGESTIONS

FOR FATHER

Eau de Cologne, $1.00 and $1.50 bot.
Scalp Cream *Riviera*, $ .50 tube.
Shaving Soap, $ .25 and $ .75.
Poudre de Talc, $ .20 in shaker top cartons.
Poudre de Talc. de Luxe, in glass, $ .50 per bottle.

FOR MOTHER

Eau de Toilette, $ .35 and $1.25 bottle.
Skin Food *Riviera*, $ .75 and $1.25 jar.
Huile d'Olive, in jugs, $ .85; in litre bottle, $1.75.
Pétrole Riviera, hair tonic, $1.00 per bot.
Sachet *Riviera*, $ .50 and $ .75 bottle. Any odor desired.

FOR SISTER

Extracts *Riviera de Luxe*, $1.25 oz., $2.25 2 oz., and in suitable cut bottles.
Poudre de Toilette, $ .75, $1.50 box.
Rouge Liquide, $ .50 bottle, positively harmless and cannot be detected.
Creme Riviera, in French jars and tubes, $ .25 per tube, $ .50 in jars.
Lip Stick, $ .25 and $ .50, light and dark.
Crayons *pour les yeux*, $ .20 and $ .25 *Noir, Chataine.*
Mouche de Beauté, $ .25 box.

FOR AUNT

Lavendar Salts, $1.00 to $2.50 jar.
Potpourri Riviera, in Oriental baskets, $1.00, $1.50, in jars $1.75.
Essence *de Fleurs*, Rose, Muguet, Lilas, $ .75 bottle.
Complexion Vinegar, noted for being a very good astringent as well as for keeping skin young and beautiful, $ .75 bottle.

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Savon de Luxe Riviera, any odor desired, $ .25 per cake.
Eau de Toilette Vegetal, Violet, Lilas, Rose, $ .50 and $ .75 per bottle.
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Riviera Nail Powder, in tubes, $ .25.
Styptic Block, $ .25; for chapped lips, cuts, etc.

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Sachet *de Fleurs*, dainty Rose Petals in pink or blue, $1.00 box.
Vanity Bag or Case, $7.50 to $15.00, dainty leather case with gold fittings and moire lining.
Extract *de Luxe* in cut bottle with gilt top and in suitable case, $2.75 and $3.75.
Eau de Toilette in elaborate cut bottle and case, 6 oz. $5.00.
Poudre de Luxe Riviera, in glass boxes, $2.00.
Katyonka Extract, Russian perfume, mysterious and fascinating in half ounce bottle, $5.00; one ounce, $9.00, or in suitable cut bottles and cases.

Complete catalog on request.

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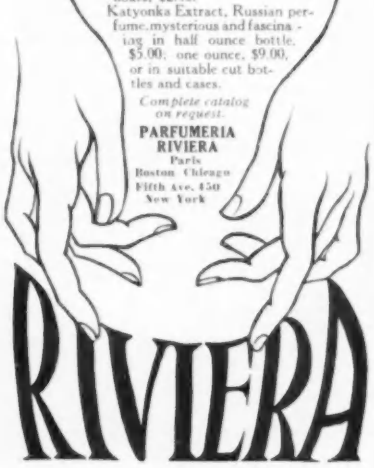


BY WAY OF SUBSTITUTION

(Continued from page 67)

perfume concerns. The head of the department is an artist who exhibits annually in the academies of New York and Philadelphia and at the same time designs labels and bottles and boxes, into the making of which he does not hesitate to say that he often tries to insinuate such color effects as are achieved by Alexander and Degas, his contemporaries in the world of painting. Perfume, bottle, label, neck ribbon, and box must all be in harmony or in beautiful contrast. For days the chemists must work over the color of a perfume until it strikes the eye pleasantly, and then the fittings must be adapted to it.

All that has been said of perfumes applies equally well to powders, soaps, and many other toilet preparations. For in most of these products there are used some essential elements which have to be imported.

OUR PRODUCTS

On this page and on page 67 are shown a few of the American products which have proved their genuine worth and are attractive in appearance, though moderate in price. These were designed for the autumn season long before the war broke out; for it is yet too early to see the effect produced by changed conditions.

The French idea of presenting a favorite odor in a series—usually extract, toilet-water, sachet powder, and soap—has appealed to the American perfumers. In the middle of page 67 is a well-worked-out combination of bright cerise and gold, which consists of a cerise satin box containing a golden fluid in cut glass bottles with yellow neck ribbons and gold labels; a golden package of face powder; smaller bottles with frosted glass stoppers containing sachet and smelling-salts; and a gilt-topped bottle of talcum powder.

"Nyra," at the upper left on page 67, stands prettily silhouetted against its crushed leather, satin lined box as one of the most effective bottles presented this autumn by an American firm. The bouquet odor is preserved in a bottle of clouded glass carved in a palm leaf motif.

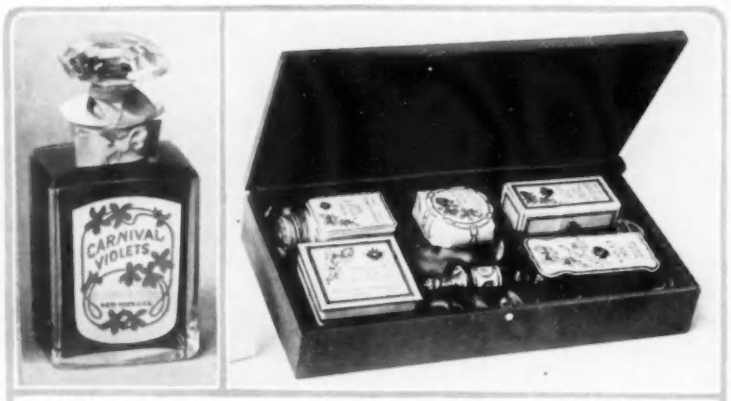
Another series is illustrated at the left on page 67, the second from the bottom. A deep cream banded with blue is the pleasing color combination chosen for this series.

(Contin'd on page 100)

By their attractive wrappings shall these soaps be known, one a delicate heliotrope, the other a curative lettuce preparation; price, 60 cents a box

"Radiant Rose" as name and color scheme is peculiar to this perfume; $1.50

Smelling-salts in a dainty bottle are a preventive of faintness; price, $1



Amber liquid, café-au-lait ribbon, and a violet-strewn label and violet scent; $2

Violets inside and violet satin without is a combination box of face powder, sachet, soap, toilet-water, and toilet rice powder, in that most delicate of scents; $5

L. M. HIRSCH Sample Shoe Co.

PATENT or DULL VAMP BUCK-QUARTER, grey or fawn colors, Spanish heel **$4.98**

PATENT VAMP or DULL CALF VAMP, grey buckskin quarters, genuine buckskin leather piping **$4.98**

SATIN PUMP, turn sole, 2 in. Louis XV heel, all colors.... **$3.00**

An extra charge of fifty cents for slippers made to order from sample of the material to match your gown.

SATIN PUMP with Rosette, Cuban heel, extra straps, all colors **$2.35**

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Stewart & Co.

5th Avenue at 37th Street, New York

Present, for the Fashionable Woman or Miss
Adaptations of Beautiful
Paris Made Suits

Exact copies of newly imported Winter Models correct in every style-detail.

AT VERY MODERATE PRICES

The suits shown here are adapted from new short coat models by DRECOLL and PAQUIN, *and are offered at this special price to readers of Vogue only.*

174. Adapted from a Paquin model; coat is trimmed with skunk opossum; pleated skirt. Materials: Broadcloth or Gabardine. Colors: Black, navy, African brown, plum or Russian green. Lined with peau de cygne and warmly interlined.

Special Price **18.50**

180. Adapted from a Drecoll model; graceful modish coat is trimmed with skunk opossum; circular tunic skirt. May be had in Broadcloth or Gabardine. Colors: Black, navy, plum, African brown or Russian green. All sizes. Lined with peau de cygne and warmly interlined.

Special Price **18.50**

A Practical Gift
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She will be pleased with two

La Mode
TRADE MARK REGISTERED

Uniforms—attractively packed in an artistic box.

Price **$5.00**

In the United States

No. 249—Morning Dress of Blue Chambray.
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Sold by the best dealers everywhere throughout the United States and Canada. If your dealer cannot supply you—LA MODE uniforms may be purchased in Greater New York from:

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SERVICEDRESS TAILORS
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One of the La Mode boxes complete

Write for Illustrated Folder V showing other models

GRANDE MAISON DE BLANC

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SPECIALTY DEPARTMENTS

WITH PRICES NO HIGHER
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Table Linens	**Bed Linens**	**Towels**
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FOR GOOD HAIR
Mme. Melba Recommends

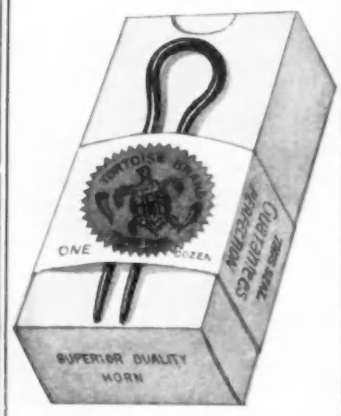
MRS. MASON'S
OLD ENGLISH
HAIR TONIC
AND SHAMPOO CREAM

Mme. Nellie Melba, the famous singer, says: "I use Mrs. Mason's Old English Hair Tonic every day and consider it very beneficial. It makes the hair grow and strengthens it. I would not be without it." Hair Tonic, $1.00. Shampoo Cream, 25c., at drug and dept. stores.

These are the very preparations used by Kate Seaton Mason, the noted English Hair Specialist, in treating the hair of the Vanderbilt family, Duchess of Marlborough, Mme. Melba and the leading society women of New York, London and Paris, who testify to its superiority for thin, falling, weak, brittle, splitting and dead-looking, lusterless hair.

THE PAXTON TOILET CO., Boston, Mass.

TORTOISE BRAND HAIRPINS



THE unequalled imitation of real shell—as beautiful—*more* durable.

Important

Ask to see these hairpins in the fashionable new color **"DEMI BLONDE."**

25c a Box

All Sizes All Shapes

WOMEN COUTURIERS

(Continued from page 53)

cause of her daring, she captivated the American commercialists.

Jeanne Lanvin is one of the French designers who has made a large fortune through governing the output of styles for the young girl. She has never departed from her first conviction that modified Grecian lines are the best for the youthful figure. Mme. Lanvin worked her way up from the ranks of an employee but she never displays clothes, personally, in public nor makes any fashionable pretensions. She has a charming house at Le Vésinet and has endowed all the members of her family who have not been financially fortunate.

MME. MARGUERITE

M. Wagner, the tall, florid, good-looking Belgian who managed the one-time Viennese house of Drécoll on the place de l'Opéra, supposedly owned by M. Berg of Antwerp, is the husband of the fascinating Mme. Marguerite, who designs the gowns shown by the house. Mme. Marguerite is a Belgian also; a woman of imposing presence, charming manners, and certain taste. She has a delightful house in Paris and entertains widely among the literary and art sets. If she has any decided conviction about fashions, it might be said that she leans toward the fashions of 1870 and of the time of Napoleon III. Her own favorite costume is one of black velvet or black lace, severely cut and brightened by a long string of pearls. This may account for the fact that the house of Drécoll shows so many immensely good-looking black evening gowns at its openings.

MME. JENNY

Jenny was once the *première venaeuse* for the house of Béchoff-David, and when she was in that establishment her clothes, which were made by a small dressmaker, were immensely admired by the large clientele of the house. Soon an establishment of her own was financed on the Champs Élysées and she took as her designer the unknown dressmaker who had made her frocks when she was a *vendeuse*.

She was comparatively little known to the world of fashion until she secured the patronage of a famous young actress who is said to have spent one hundred and fifty thousand francs with Paquin in one year. Callot had also designed for this actress, indeed always made the first gown of her collection for her. When Jenny secured her patronage, it established her career in France. She became the fashion among the leaders of fashion and since war has been declared she has sold a surprising number of gowns and wraps to the American buyers. She is still young, has a clever business head, and is enterprising and industrious. In France it is believed that she will become one of the great dressmakers.

MME. GEORGETTE

Mme. Georgette, young and slim and dark, and with a particularly pretty smile, is fast winning an enviable place in the dressmaking world of Paris. Only a year ago, upon the retirement of Francis, in whose establishment she was *première vendeuse*, she took over the business conducted by him and has made a striking success of it. Indeed, among the gowns imported from her place this autumn were some of the most charming models of the season. She was a most conspicuous advocate of the silhouette which takes the snug fitted bodice and short flaring skirt as its starting point.

Mme. Georgette has been seen everywhere during the past year, at the races, the opera, and the smart hotels, and always so well dressed that but to see what she was wearing was to desire to possess something like it.

It was Georgette who wore the first minaret tunic in real life, after Paul Poiret had invented an extraordinary one for the stage. She appeared in it at The Drags, and it was immediately copied. It was Mme. Georgette who also started the fashion of wearing ruffled net skirts, althought Callot probably was the originator of the design. She was seen in such a skirt last winter at the smart Persian Palace where the fashionable Club des Vingts held its Sunday afternoon dances. She likes brown and her filmy gown that afternoon was of golden brown tulle, her high turban, matched it in color, her slippers were bronze, and the superb mantle that fell to her knees was of Russian sable.

BY WAY OF SUBSTITUTION

(Continued from page 98)

which well deserves its name, "Éclat." At the bottom of page 67 is lined up the newly recruited troop of another house. In the first bottle at the left a bright green extract of cut roses effectively tints the clouded glass; "Acme" is the triumphant name given to the second bottle, which has an unusual square stopper. The dull gold satin box with its violet satin lining is in perfect accord with the violet glass bottle and the gold colored perfume. The third and fourth objects are part of the "Flower of Savoy" series (extract and face powder) but they may be bought separately in cerise and gold satin boxes.

As to soaps, in the manufacture of which America is taking the lead with England, two varieties are shown on page 98. One is scented with that delicate flower, the heliotrope, to which the most fastidious could not take exception, and the other is a lettuce soap with curative properties.

A BEAUTIFIER FROM AMERICA

So many of the creams and lotions used by American specialists in beauty-making are made abroad that it is a surprise to find a really American preparation. Recently there has appeared a beautifier which is said by its producers to be made from a secret formula handed down from one generation of fair women to another, in a southern family famed since antebellum days for the soft brilliancy of their complexions.

FOR BEAUTY AND HEALTH

This beautifier consists of three separate preparations to be used in conjunction: one is a skin renewing cream while the others are medicated pastes, one cream color and one rose, for which soothing as well as beautifying effects are claimed and which are to be moistened with a wet sponge and then to be applied to the skin. After allowing the paste to dry on the skin a soft cloth is used to remove it, and it is claimed that the complexion will then be delicately tinted and of a satin-like texture, without a hint of make-up.

Small boxes containing the triple beautifier and an instrument for removing dirt and blackheads and instructions for this simple beautifying process are made up at $3 a box. A personal trial of these creams may be obtained by calling at the studio where they are sold.

Travelers by Land or Sea

will add greatly to their comfort by taking with them a supply of

Murray & Lanman's

(The Original, Century-old)

Florida Water

It will sweeten a stuffy car or cabin. A few drops on the handkerchief are grateful if suffering from a headache. In the bath, especially, it is most refreshing, and imparts a delightful sense of comfort and cleanliness to the person.

Sold by Leading Druggists and Perfumers

Sample size mailed for six cents in stamps. Booklet "Beauty and Health" sent on request.

LANMAN & KEMP,
135 Water St., New York

"Just Nature's Way"

My Beauty Exercises

Will make you look Younger and more Beautiful than all the external treatments you might use for a lifetime. No massage, electricity, vibration, astringents, plasters, straps, filling or surgery — **Just Nature's Way.**

Results come soon and are permanent. My System makes muddy, sallow skins clear, and the complexion as **fresh as in girlhood;** firms the flesh, and never fails to lift drooping and sagging facial muscles, thereby obliterating resultant wrinkles. The too thin face and neck are rounded out and hollows filled in. No one too old or too young to benefit.

My System makes double chins disappear quickly and it leaves the **flesh firm** after the superfluous fat is worked away.

My beauty exercises are supplemented by special work to make **the figure** more **shapely** and **youthful;** instructions to beautify the hair, eyebrows and eyelashes, hands, nails and feet.

No matter how tired, five minutes of my Facial Exercise will freshen complexion and give it a most exquisite coloring.

Write today for my New Booklet on Facial Beauty Culture, Body Culture and New Beauty Suggestions—FREE.

KATHRYN MURRAY
Dept. V-112
209 State Street Chicago
The First Woman to teach Scientific Facial Exercise

Always remember this fact about your hair:

If there is any condition of your hair you want to improve, if it hasn't enough life and gloss, if there is dandruff or too much oil, never forget that the condition of your *hair* depends on the condition of your *scalp*.

How to keep the scalp healthy

To keep the scalp healthy and active, shampoo your head regularly in the following way: Rub your scalp fully five minutes with the tips of your fingers to loosen the dandruff and dead skin. Then apply a hot lather of Woodbury's Facial Soap and *rub it in, rub it in, rub it in.* Rinse thoroughly in gradually cooler water, having the final water really cold. Dry perfectly, then brush gently for some time.

The formula for Woodbury's Facial Soap is the work of an authority on the skin and hair. The treatment with Woodbury's softens the scalp, gently removes the dead skin, keeps the pores active and brings a fresh supply of blood to nourish the hair roots.

Try it. See what a delightful feeling it gives your scalp, how alive it makes it feel. Tear off the illustration of the cake shown below and put it in your purse as a reminder to get Woodbury's and use it for a shampoo.

Woodbury's Facial Soap costs 25c a cake. No one hesitates at the price *after their first cake.*

Woodbury's Facial Soap

For sale by dealers everywhere throughout the United States and Canada

Write today for samples

For 4c we will send a sample cake. For 10c, samples of Woodbury's Facial Soap, Facial Cream and Powder. For 50c, a copy of the Woodbury Book and samples of the Woodbury preparations. Address, **The Andrew Jergens Co.** *Dept. 9-K, Spring Grove Avenue, Cincinnati, Ohio*

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Dancing **ability** is more important than New **Dances.**

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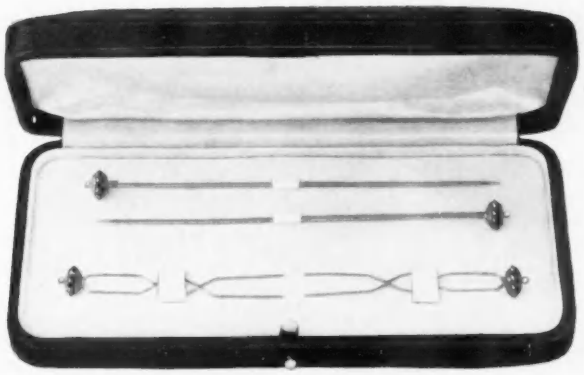
CHRISTMAS NOVELTY
RONDELLE JEWELRY
Amethyst, Crystal or Topaz Rondelles, Pearls



THE JULIET GIFT SET

EXQUISITE accompaniment of the Winter Chapeaux. Uniform 14-Karat Gold Hat Pins and Veil Pins in Select Case. Faceted Stones. Favorite Colors. Elegance with Refinement. Note the Trade Mark.

Order of your jeweler

FOR SALE BY THE LEADING JEWELERS

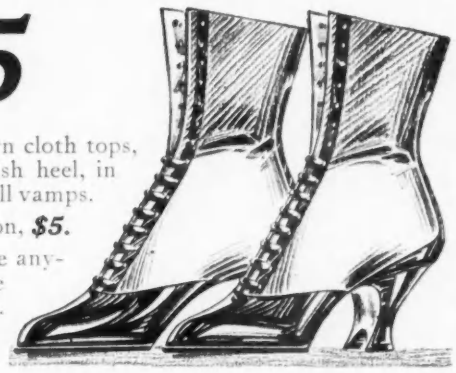
TRADE MARK

DAY, CLARK & CO., Newark, N. J.

O-G Lace Boot

(For Women who follow the trend of Fashion)

$5



Grey and fawn cloth tops, leather Spanish heel, in patent and dull vamps.

Also in button, ***$5.***

Delivered free anywhere in the United States.

Money refunded if not satisfactory.

In most every section of the country where fashionable shoes are desired O-G SHOES are in great demand. CLOTH TOP LACE BOOTS are a big hit this season. We illustrate one of our most popular models. Send for a pair *today.*

"Book of the O-G Booteries" now ready—send for your copy. Every lover of fine footwear will enjoy this book. It is FREE

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MAIL ORDER ADDRESS

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"The Perfume of Old Fashioned Gardens and Tender Memories"

Lilas de Rigaud

The Old Fashioned Garden is cuddling down for a long, long sleep. Stalks that once proudly upheld their glowing burden of blossoms have grown brown and crackle in the wind. Leaves, turned yellow, rustle against the wall. Fragrance has flown away south with the birds.

But indoors—a breath of Lilas de Rigaud sets you dreaming dreams and seeing visions. Again you live in the Old Fashioned Garden while Tender Memories crowd thick and fast.

Don't you want to know the joy of this perfect flower odor which never disappoints—of which you never tire?

Extract, Sachet, Toilet Water, Talcum, Cold Cream and Bath Salt for sale in high class Toilet Goods Departments.

Send 15 cents to Riker Hegeman Company, 340 West 4th St., for generous sample bottle of Lilas de Rigaud or Rigaud's world-known Mary Garden in extract or sachet.

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16 Rue de la Paix
PARIS

M. & I. WEINGARTEN

Ladies' Tailors & Furriers

MODEL ORIGINAL WITH THIS ESTABLISHMENT

The Dictates of Extreme Fashion will be found harmonized with the Irreproachable in Taste in the

IMPORTED MODELS AND CREATIONS

original with this Establishment now being shown. Mr. M. Weingarten gives personal attention to all fittings.

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Patrons coming to New York can arrange in advance to have orders executed at short notice

ORIENTAL CHRISTMAS GIFTS

The unusualness of Oriental Gifts makes them particularly attractive. Here are three really useful gifts that are sure to find favor this season.

Order at once as supply is limited.

Send check or money order direct or order through the Vogue Shopping Service.

Useful incense burner of Chinese brass 4½ inches high. Including ½-pound decorated box of fragrant sandal wood incense.

$2.00 Prepaid

Carved wooden box with one dozen Japanese coasters of dark wood with omnipresent Fujiyama carved in each one.

$1.25 Prepaid

Inlaid cut wood box, 4¼ inches diameter and filled with most delicious crystallized fruits from the Orient. With ribbon bow; a delightful gift.

$1.00 Prepaid

BERTHA TANZER, 20 West 30th Street, N. Y.

SEEN *on the* STAGE

(*Continued from page 72*)

that of the foreign actress he is playing with. Nobody behaves in actual life as Mlle. Dorziat and Mr. Faversham behave upon the stage; but "The Hawk" is a theatrical play, and its interpreters have chosen justly to interpret it theatrically.

"DADDY LONG-LEGS"

AN emphatic contrast to "The Hawk" is offered by "Daddy Long-legs," which was dramatized by Miss Jean Webster from her own novel of the same name. This piece is noticeably lacking in technical dexterity; but it is rich in human interest. We care about the characters, and everything that happens to them, from the outset to the end; and the fact that the play is faultily constructed does not in the least diminish our response of sympathy. The third act, for example, dodges the obvious issue altogether and, instead of offering a dramatic passage that has been prepared for, merely fobs us off with reminiscent conversation; but so potent is the charm of Miss Ruth Chatterton, who plays the heroine, and so subtle is the besiegement of Mr. Henry Miller's stage-direction, that we cease to criticize the technical shortcomings of the play and yield ourselves utterly to the sentiment of the story.

This story has often been told upon the stage. Sometimes it has been called "A Bachelor's Romance," sometimes "The Professor's Love Story," sometimes "Mice and Men," and sometimes something else. The public is always glad to listen to it, because it is simple and emotional and human.

In the present rendering of the tale, the heroine is first disclosed as a little waif in an orphan asylum. She is much brighter than the other girls; and one of the trustees offers to send her to college, provided that his identity shall not be revealed to her. She knows her benefactor only as an elongated shadow cast by the headlights of his motor-car on the window-shade of the desolate room in which she was first informed of his kindness; so she calls him "Daddy Long-legs," and writes him playful letters about her life at college.

While she is still at college, she becomes acquainted with an uncle of one of her room-mates,—a rich bachelor in early middle age, who seems to take an interest in her. By gradual degrees she falls in love with him; but she feels that he could never care for her, because she is only a nameless orphan girl. So she sends him away; and writes a sad, sad letter about the whole affair to her unknown "Daddy Long-legs."

In the last act she discovers that her benefactor and her lover are the same, and that he agrees with the poet in regarding simple faith as more than Norman blood. The audience that has sympathized with her through so many sufferings leaves the theatre truly happy in her happiness.

Miss Chatterton is still a very young actress, and she seems as yet to play upon a lute with but a single string; but her work in the first act of this play is nothing short of exquisite, and at many later moments her sincere and simple acting brings tears of recognition to the eyes.

"THE MONEY MAKERS"

MR. CHARLES KLEIN has never written a really good play; but he has often written an excellent imitation of one. "The Money Makers" may be classed in the latter category. It tells a timely story with theatrical effectiveness; but, like so many other of this author's works, it was evidently undertaken for the sake of the stage instead of for the sake of life. It is needlessly untrue at many minor moments. The characters are not God's creatures,—in the old, resounding phrase; they are merely creatures of the playwright's.

The hero is a multimillionaire whose physicians have given him only another year to live. His money has brought him nothing but misery. It has utterly spoiled his three children; and it has kept him from winning the affection of his second wife,—a young woman who, quite frankly, has married him only for his millions. Now, in the valley of the shadow of death, he resolves to give back his fortune, dollar by dollar, to the people from whom he has stolen it by his high-handed financial jugglery.

By this decision, he alienates his children, who even conspire to have him declared insane in order to prevent him legally from distributing his fortune as he wills; but he wins the admiration of his wife, and this admiration ripens into love. There are three acts of civil strife within the family; but in the end the mighty money maker has his way, and even succeeds in forcing his children to accept his manner of repentance.

"THE LAW OF THE LAND"

MR. GEORGE BROADHURST is another playwright who nearly always seems more interested in the theatre than in life. His latest work, "The Law of the Land," reveals no recognizable relation to nature; but it is an interesting melodrama, very tense at many moments, and tiresome only in the third act when the hero and the heroine exchange long passages of rhetoric "about it and about."

In the first act a wife shoots her husband dead; and the audience is very glad that she has done so, because he had been exhibited as a most unconscionable brute who treated her abominably. Throughout the rest of the play, the police are trying to find out who killed the man. His private secretary, his butler, and a youth who loves the wife, are successively suspected; and each of them tries to throw the investigators off the true trail. The lover even goes so far as to divert suspicion to himself and to get himself arrested for the crime. But, in the last act, the police inspector discovers the real facts, and also the attendant circumstances. He is a large-hearted Irishman; and the audience applauds him heartily when he decides to report the case as one of suicide.

The popular adjective "gripping" may not unfairly be applied to the first and last acts of this melodrama; and the serious scenes are skilfully relieved with comedy. But such incidents as are disclosed in "The Law of the Land" have seldom been known to happen in the best regulated families; and no human beings, not even Mr. William Jennings Bryan, ever talked the language of the third act.

"EVIDENCE"

THERE is an atmosphere about "Evidence," by J. and L. Du Rocher Macpherson, that induces a kindly feeling toward the authors,—the piece is so utterly bad, with an ingratiating sort of badness. It seems to have been written thirty years ago, in the dear old days of "East Lynne". It is one of those "papa-kiss-mama" plays that our mothers used to weep at. Whenever two people are tired of talking, they leave the stage by one door; after which there is a noticeable wait until two other people enter by another door, to start the play again. The technical expedient of the soliloquy has been revived to decorate this composition. Nobody behaves like a rational being; and everybody talks the language of that eminent author, recently deceased, who signed himself sometimes as "Bertha M. Clay" and at other times as "Charlotte M. Braeme." One specimen of the dialogue is particularly worthy of preservation. A curly-headed little boy, who has been clinging to his mother, runs to his father to beg him to forgive her for

(*Continued on page 106*)

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NEW YORK

S O C I E T Y

Births

NEW YORK

Root.—On October 13, to Mr. and Mrs. Elihu Root, a son.

Vanderbilt.—On September 23, to Mr. and Mrs. Alfred G. Vanderbilt, a son.

Died

NEW YORK

Bangs.—On October 5, Dr. Lemuel Bolton Bangs.

Drake.—On October 6, at the Hotel Savoy, Simeon J. Drake.

Munro.—On October 9, at Bartow-on-the-Sound, Frances Augusta Munro, widow of the late John White Munro, and daughter of the late Dr. Edward N. Bibby.

Schermerhorn.—On October 2, at his residence, Charles Augustus Schermerhorn.

Stevens.—On October 9, at his residence, George Edward Stevens.

BOSTON

Putnam.—On October 8, at Marion, Massachusetts, Sarah B. Putnam, widow of the late George F. Putnam.

Windom.—On October 5, at the residence of her daughter, Mrs. Bentley W. Warren, in Williamstown, Massachusetts, Ellen Hatch Windom, widow of the late William Windom.

CHICAGO

Tree.—On September 27, in Southampton, England, Arthur Magie Tree.

NEW ORLEANS

Brown.—On October 5, at his residence, Colonel William P. Brown.

PITTSBURGH

Darlington.—On September 27, at Mamaroneck, New York, Harry Darlington.

WASHINGTON

Scully.—On October 4, John S. Scully.

Engagements

NEW YORK

Bissell-Millett.—Miss Eugenie Bissell, daughter of Dr. and Mrs. Joseph B. Bissell, to Mr. Laurence Millett, son of Mrs. Frank D. Millett.

Brackenridge - Winston.—Miss Marcia Brackenridge, daughter of Mr. and Mrs. John C. Brackenridge, of Richmond Hill, Long Island, to Mr. Frederick Hampden Winston, son of Mrs. Frederick Seymour Winston, of Chicago.

Carrere-Fox.—Miss Marion Dell Carrere, daughter of Mrs. John W. Carrere, to Mr. Alan Fox, son of Dr. and Mrs. Andrew J. Fox.

Cronkhite-Ruxton.—Miss Anna Cronkhite, daughter of Mr. and Mrs. Elisha P. Cronkhite, to Mr. William V. C. Ruxton, son of Mrs. George L. Nichols.

Dobyns-Beach.—Mrs. Grace E. Chase-Dobyns, daughter of Mr. and Mrs. Waldo K. Chase, to Mr. Edward Beach, of Waterbury, Connecticut.

Duane-Jones.—Miss Katherine Duane, daughter of Mrs. James May Duane, to Mr. William Strotter Jones, Jr.

Elliott-Palmer.—Miss Mary C. Elliott, daughter of Mrs. George Elliott, to Mr. Harold N. Palmer.

Frank-Taylor.—Miss Louise Tiffany Frank, daughter of Mr. and Mrs. Charles Frank, to Mr. Talbot Jones Taylor, son of Mrs. Keene Taylor, grandson of the late James R. Keene, and nephew of Mr. Foxhall Keene.

Frew-Peters.—Miss Helen L. Frew, daughter of Mr. and Mrs. Walter E. Frew, to Mr. Ralph Peters, Jr., son of Mr. and Mrs. Ralph Peters.

Hunter-Lorillard.—Miss Edith Norman Hunter, daughter of Mr. and Mrs. William R. Hunter, to Mr. Louis L. Lorillard, son of Mrs. Louis L. Lorillard.

Johnson-Palmer.—Miss Louie Johnson, daughter of Mr. and Mrs. Charles A. Johnson, to Mr. Franklin Wheeler Palmer, Jr.

March-Halsey.—Miss Dorothy March, daughter of Mr. and Mrs. Andrew S. March, to Mr. Ralph Wetmore Halsey, son of Mrs. N. Wetmore Halsey.

Quimby-White.—Miss Aldana R. Quimby, daughter of Dr. and Mrs. Charles E. Quimby, to Mr. W. Lee White, son of Mr. and Mrs. William N. White.

Wyeth-Williams.—Mrs. C. Grosvenor Wyeth to Mr. Stephen Guion Williams.

BOSTON

Hubbard-Meigs.—Miss Elizabeth Blair Hubbard, daughter of Mr. and Mrs. Charles Wells Hubbard, to Ensign John Forsyth Meigs, Jr., U. S. N., son of Mr. and Mrs. John Foster Meigs.

Lindsey-Mason.—Miss Leslie Lindsey, daughter of Mr. and Mrs. William Lindsey, to Mr. Stewart S. Southam Mason, of Ipswich, England.

CHARLESTON

Ryder-Barnwell.—Miss Martha Ryder, daughter of Mr. and Mrs. Robert Allen Ryder, to Mr. William H. Barnwell, Jr., son of Mr. and Mrs. William H. Barnwell.

CHICAGO

Williamson-Zeiss.—Miss Mary Josephine Williamson, daughter of Dr. and Mrs. Charles Spencer Williamson, to Mr. Carl Henry Zeiss.

PHILADELPHIA

Harrison-Roberts.—Miss Nathalie Harrison, daughter of Mr. Mitchell Harrison, to Mr. Albert S. Roberts, Jr., son of Gen. Albert S. Roberts.

PROVIDENCE

Harris-Turner.—Miss Maud Milton Harris, daughter of Mr. and Mrs. William Milton Harris, Jr., to Mr. Wilson Pelham Hoxton Turner, Jr., of St. Louis.

RICHMOND

Armistead-Jones.—Miss Caroline Tabott Armistead, daughter of Mrs. Westwood S. Armistead, to Mr. Roy Meriwether Jones, son of Mrs. T. Catesby Jones.

SAINT PAUL

Finch-Lightner.—Miss Evelyn Finch, daughter of Mr. and Mrs. Sherman Finch, to Mr. Milton C. Lightner, son of Mr. and Mrs. William H. Lightner.

Weddings

NEW YORK

Bateson-Otis.—On November 4, Mr. Edgar Farrar Bateson, son of Mr. and Mrs. Charles Bateson, and Miss Rosina Hoyt Otis, granddaughter of Mrs. Alfred M. Hoyt.

Brady-Pery.—On October 14, at Sea Verge, the country residence of Mr. and Mrs. Nicholas F. Brady, at Monmouth Beach, New Jersey, Mr. James Cox Brady, son of the late Anthony W. Brady, and Mrs. Brady, and Lady Victoria May Pery, daughter of the Earl of Limerick and Lady Limerick.

Dibble-Christ-Fitzgerald.—On October 24, in the First Presbyterian Church, at Hempstead, Long Island, Mr. Wallace Edwin Dibble-Christ and Miss Edith Fitzgerald, daughter of Mrs. Frank T. Fitzgerald and the late Surrogate Judge Fitzgerald.

Gray-Waterbury.—On October 13, at Poughkeepsie, Mr. David Gray and Mrs. Maude Livingston Waterbury, daughter of Mrs. Valentine G. Hall.

Hooper-Barber.—On October 3, in St. Andrew's Dune Church, at Southampton, Long Island, Mr. Rogers Fellowes Hooper, son of Mr. and Mrs. James R. Hooper, of Boston, and Miss Justine Van Rensselaer Barber, daughter of Mrs. Thomas H. Barber.

King-Williams.—On October 17, in Christ Church, at New Brighton, Staten Island, Mr. Charles King and Miss Margaret Schuyler Williams, daughter of Mr. and Mrs. Otis Lincoln Williams.

Mathews-Cobden.—On October 28, at Larchmont, New York, Miss Mary Steel Mathews, daugher of Mr. and Mrs. John Virgil Mathews, to Mr. Richard Cobden, Jr., son of Rev. and Mrs. Richard Cobden.

Townsend-Hewitt.—On November 4, at the Hewitt home in Ardsley, Mr. Charles Coe Townsend, son of Mrs. James Rodman Townsend, and Miss Edyth Hewitt, daughter of Mrs. Robert Hewitt.

(*Continued on page 106*)

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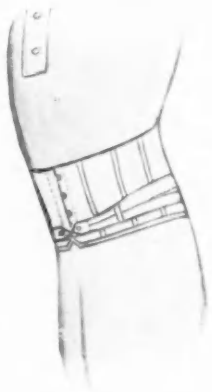
In brocade, $10.00 and $12.50

Tricot Belt for Men



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Cordial *Cocktail* *Wine* *Goblet* *Water* *Whiskey*

This Assortment of Thirty-six Glasses for $6.00

Set consists of six Cordial, six Cocktail, six Wine, six Goblets, six Water Tumblers and six Whiskey Glasses.

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McNALLY'S OLIVE OIL

"The Oil of the Epicure"

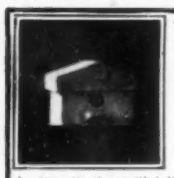
is an oil of rare quality, deliciously desirable for making *genuine* French salad dressing.

At your dealer's or delivered direct in gallon or half-gallon cans or in bottles securely packed upon receipt of the following prices: Gallons $3.85, half-gallons $2.25, 21 ounces $1.00, 10 ounces 60 cts., 5 ounces 35 cts. Send to-day for the interesting McNally Olive Oil booklet with which we shall forward 6 beautiful post cards showing famous scenic spots in California and a recipe, with correct proportions, for making a perfect French salad dressing.

Address Chicago Office McNally Ranch, 133 Rand-McNally Building, Chicago

FREE

Six scenic post cards and beautiful booklet. Write for them to-day.



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LISTEN When you use the **Dame Standish Satin Cream** you imagin, you hear the wash of the waves smelt the odor of bay and pine. It is pure and sweet with the perfume and tint that natural products alone can give. The **Dame Standish Satin Cream** makes the texture of the skin like satin. It cleanses but leaves no deposit; contains no animal oils and never loses its delicacy. One size jar only, 50 cts. Send for list of fragrant *Bayberrie-zed Novelties* made at the

Sign of the Pine
at South Wellfleet on Cape Cod, Mass.

S O C I E T Y

(Continued from page 104)

Wyeth-Bull.—On November 7, in St. Bartholomew's Church, Mr. Leonard Wyeth and Miss Priscilla Mullens Bull, daughter of Mr. and Mrs. J. Edgar Bull.

ATLANTA

Clarke-Hawkins.—On November 4, at the home of the bride's parents, Mr. Arthur Clarke, son of Mr. and Mrs. Thomas M. Clarke, and Miss Helen Hawkins, daughter of Mr. and Mrs. William E. Hawkins.

BALTIMORE

Hemphill-Donaldson.—On October 17, in Grace Church, at Elkridge, Maryland, Mr. James Hemphill and Miss Charlotte M. Donaldson, daughter of Mrs. Frederick B. Donaldson.

Wise-Whiting.—On October 20, at the home of the bride's parents, Dr. Walter Dent Wise and Miss Agnes Gordon Whiting, daughter of Mr. and Mrs. Clarence C. Whiting.

PHILADELPHIA

Ingersoll-Fowle.—On October 31, at Bradford Hills, Pennsylvania, Mr. Robert Sturgis Ingersoll and Miss Marion B. Fowle, daughter of Mrs. George D. Fowle.

PITTSBURGH

Nevin-Chislett.—On October 15, at the home of the bride's parents, Mr. Daniel Edward Nevin, son of the late Colonel John I. Nevin, and Miss Margaret Katherine Chislett, daughter of Mr. and Mrs. Richard Edwards Chislett.

Painter-Brown.—On November 4, in the Third Presbyterian Church, Mr. Charles Albert Painter, Jr., son of Mr. and Mrs. Charles Albert Painter, and Miss Mary Alice Brown, daughter of Mr. and Mrs. W. Harry Brown.

RICHMOND

Bryan-Hamilton.—On October 17, at Oak Hill, the country home of the bride's mother, Dr. Robert C. Bryan and Miss Grace Hamilton, daughter of Mrs. S. Marland Hamilton.

George-Richardson.—On October 14, at the residence of the bride's parents, Mr. Henry H. George and Miss Ann Louise Richardson, daughter of Judge and Mrs. David C. Richardson.

Newton-Crenshaw.—On October 3, Dr. Charles Irving Newton, son of Mr. Joseph Newton, of Genesee, New York, and Miss Gertrude Crenshaw, daughter of Mr. and Mrs. William A. Crenshaw.

Noland-Miller.—On September 30, in Christ Church, Glen Ridge, New Jersey, Mr. William Churchill Noland and Miss Mary Bleecker Miller.

Robins-Bowman.—On October 6, at the home of the bride's mother, Mr. Nelson Robins, son of the late Colonel and Mrs. William Todd Robins, and Miss Annette Louise Bowman, daughter of Mrs. Nathaniel Robert Bowman.

Smith-Buck.—On October 17, at the summer residence of the bride's mother, Mr. James Gordon Smith, son of Mr. and Mrs. H. M. Smith, Jr., and Miss Ella Williams Buck, daughter of Mrs. William R. Massie.

SAINT PAUL

White-Turney.—On October 10, in Trinity Episcopal Church, at Columbus, Ohio, Mr. Edwin White, son of Mr. and Mrs. William Gardener White, and Miss Anne Turney, daughter of Mr. Henry D. Turney.

WASHINGTON

Bowers-Hellen.—On October 31, Mr. Thomas Bowers, son of the late Solicitor-general and Mrs. Lloyd Bowers, and Miss Louise Hellen, daughter of Mr. and Mrs. Benjamin Hellen.

Weddings to Come

NEW YORK

Addison-Roosevelt.—On November 14, in St. John's Church, Stamford, Connecticut, Miss Julia Morris Addison, daughter of Rev. Dr. and Mrs. Charles Morris Addison, to Mr. George Emlen Roosevelt, son of Mr. and Mrs. W. Emlen Roosevelt.

Brown-Twining.—On November 19, in St. Bartholomew's Church, Miss Ursula Wolcott Brown, daughter of Mr. and Mrs. G. Hunter Brown, to Mr. Edmund S. Twining, Jr., son of Mr. and Mrs. Edmund S. Twining.

PITTSBURGH

Wood-Jennings.—On November 11, in the Church of the Ascension, Miss Laura Gilpin Wood, daughter of the late Alan W. Wood, to Mr. Edward H. Jennings, Jr., son of Mr. Edward H. Jennings.

SAVANNAH

Reese-Shellman.—On November 11, in Christ Church, Miss Agnes Reese, daughter of the Right Reverend and Mrs. F. F. Reese, to Mr. William Feay Shellman.

S E E N *on the* S T A G E

(Continued from page 102)

a crime which she has not committed. The father clasps the child's head to his stony heart. Thereupon, he suddenly exclaims,—"My God! Your hair is all wet with her tears!" . . . No one could suppress a charitable feeling for the author of such a line as that.

"THE HEART OF A THIEF"

ONE cannot feel so charitable toward Mr. Paul Armstrong for having written "The Heart of a Thief," after having written such pieces in the past as "Salomy Jane" and "Alias Jimmy Valentine." It is only by thinking very hard of "The Serio-comic Governess," by Israel Zangwill, that the critic can prevent himself from calling "The Heart of a Thief" the worst play ever written.

Mr. Armstrong has fallen on evil days. He seems to have made up his mind that the only way to be masculine and virile in the theatre is to write about crooks,—not sentimental, kindly crooks, like those of "The Deep Purple," but horrid crooks,—the kind that nobody would like to have about the house. To be a real hero, according to Mr. Armstrong, you must at least have thrown a baby out of the window. Also, you must talk slang and swear and be as impolite as possible, in order to show yourself a man.

This, at least, appears to be this author's mature philosophy of life. He celebrates brutality and makes copy out of crime. It is a little like praying to the shells that shattered the sacred stones of Rheims, instead of lifting up one's heart to the cathedral. There is always something weak and cowardly in the exaltation of brute force. Great spirits speak in gentle words.

It is not necessary to analyze the present play,—which will be a play of the past before this article appears. It is interesting, however, as a matter of record, that it was produced by Mr. Charles Frohman. Mr. Frohman has rarely presented an American play; he has often said in print that the American dramatists, to quote his own commercial phrase, were not delivering the goods. Mr. Frohman may not have seen "The Poor Little Rich Girl," or a dozen other American plays of recent years that might be mentioned; but the impressiveness of his attitude toward our native drama is considerably lessened by his decision to set "The Heart of a Thief" before a suffering public.

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smooth out the wrinkles and crow's feet that mar your beauty.

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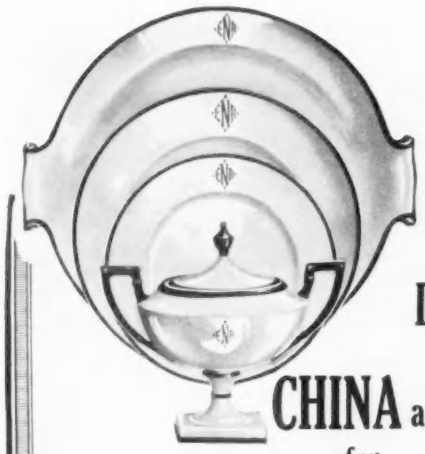

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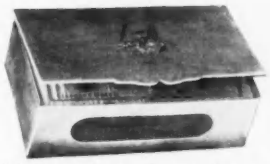
Sheffield vase, 5½ inches high, old Georgian pattern.

Sheffield candlestick, beautifully engraved, Adams design. Stands 12 inches high.

High Salter, Sterling, heavily engraved, Old Dutch design, glass lining, and shell spoon.



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For the distinctive gift—something unusual—one must look for the shop having an interesting collection of choice things. Our exclusive line of Sheffield Plate, old and modern English, French and Dutch silver, and fine porcelains, will interest you.

Each piece makes a suitable gift for your most intimate friend. The prices range from the most expensive to the most moderate.

If you are searching for something unusual—yet dignified and beautiful—we feel sure that you will find it in our collection.

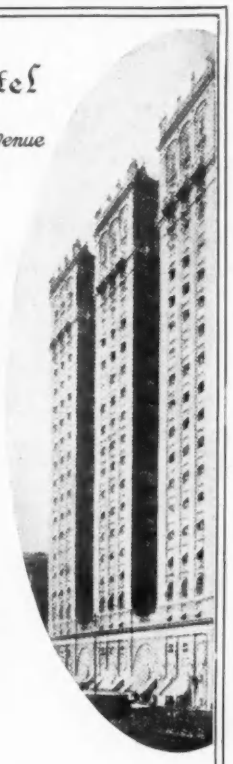
12 EAST 48th STREET, NEW YORK

317 North 10th Street, St. Louis, Mo. **1211 Connecticut Avenue, Washington, D. C.**

NEWPORT, R. I.

The VANDERBILT Hotel

Thirty Fourth Street EAST *at Park Avenue*
NEW YORK CITY
WALTON H. MARSHALL, Manager.



ON the high ground of Murray Hill, the most exclusive residential district of New York, adjoining the fashionable shopping district, convenient to the theatres and an ideal home for the conservative traveler. Subway entrance at door.

The Vanderbilt Hotel is within five minutes of the Pennsylvania and Grand Central Terminals. Each of its 600 bedrooms has a private bath and is exposed to direct sunlight.

TARIFF

Single room, with bath, $3, $4, $5, $6 per day.
Double room, with bath, $5, $6, $7, $8 per day.
Double bedroom, boudoir dressing room and bath, $7, $10, $12 per day.
Suite: parlor, bedroom and bath, $12, $15, $18 per day.

FRENCH MODELS

LA GRECQUE CORSET

Typically — thoroughly — French. Embodying all the chic daintiness, exquisite workmanship and bewitching grace of line of the latest French corsets.
Equalling the finest foreign importations.

◇

The material and workmanship are guaranteed to be the finest.
In artistic design, perfection of fit and richness of trim these models have the true touch Parisienne.

◇

Send us your waist, bust and hip measure. State size of corset now wearing and whether long or medium length desired.

◇

In Batiste, Brocade and Silk Broche. $12.50 to $45.00.

Van Orden Corset Co.

45 West 34th Street New York

The Perwitsky at Home

The Shelton Looms

Fur Cloths and Fur Fabrics

equal the beauty and have the warmth and appearance of the natural fur without excessive weight.

This season we are showing many new and original creations, the most popular of which will be Shelton Looms.

Broadtail
Moire Pony Skin
Shadow Caraculs
Ganges Tiger
***and* Perwitsky Fur**
} Some of the varieties of **Shel-Pelt** *(trade mark)*

These cloths, as well as fashionable garments of these fabrics, are now on sale at the leading shops throughout the country.

If you will write us, we shall be pleased to send you the names of the stores in your city at which these garments and fabrics are being shown.

Coat of Shelton Looms Perwitsky

Sidney Blumenthal & Company, Inc.
Founded 1854
395 Fourth Avenue **New York**

40 YEARS'
Continuous Growth
can mean but
one thing—
40 YEARS'
Continuous Quality.

Huyler's

FRESH EVERY HOUR

Huyler's Cocoa, like Huyler's Candy, is supreme

The too-usual doubt as to what a gift is can not lurk in the remotest corner of a bag pictorially labeled; $6

Christmas would hardly be Christmas without a work-bag somewhere in the pile; $6

Three cocks on a cunning little egg cozy to herald the beginning of the stay-a-bed's day; $1.85

No grown-up so hopelessly grown up but a smile responds to the sort of "part-word, part-picture" legend by which she learned her words at kindergarten; $2.85

SOME STITCHES IN TIME

An Opportunity to Pay Your Money and Take Your Choice between Articles That Are to Be or Not to Be Embroidered

THERE are many people to whom a bit of embroidery, whether done by the donor or not, is especially acceptable as a Christmas gift. If some small article is embroidered in colors to suit the furnishings of a certain room, it can scarcely fail to find a welcome. The work-bag illustrated at the upper right may be had stamped ready to be worked for 85 cents; the embroidery cotton costs 49 cents, the rings 20 cents, and the braid 15 cents. With the embroidery started to show how the work is done, it costs $2.50. The egg cozy, to keep the boiled egg hot on its trip to the bedside, costs 35 cents stamped; the cotton costs 27 cents and the bag with the embroidery started costs 65 cents.

The telephone cover above costs $1.25, stamped. The pad to go inside costs $1.85, the cotton to work the bag costs 48 cents, and the cord to finish it costs 18 cents. It is priced at $2.75 started.

The tea-cloth illustrated may be bought with the embroidery started for $1.35. Stamped it is 65 cents; the cotton, 15 cents.

Guest towels are a welcome gift, no matter how well stocked the linen closet may be, and those which lend variety such as the two photographed on page 110 are doubly acceptable. Stamped they are 65 cents and may be purchased started for $1.50. The cotton costs 48 cents for the top one and 56 cents for the middle one. The shaving towel illustrated costs 35 cents stamped. The cotton to work it costs 6 cents, and the towel may be purchased with the embroidery started for 50 cents. To fill an order given for

(Continued on page 110)

Does Your Figure Please You?

Your dressmaker can never make a gown look well on you unless you have a good figure and unless you carry it well

I want to make you realize that your figure and health are almost entirely in your own hands, and that by following my simple, hygienic directions in the privacy of your own room

You Can Be *So* Well

that your whole being vibrates health. I have helped 70,000 of the most refined, intellectual women of America to regain health and good figures; and have taught them how to ***keep*** well. Why not you? You are busy, but you can devote a few minutes a day, in the privacy of your own room, to following scientific, hygienic principles of health prescribed to your particular needs.

I have reduced the weight of over 32,000 women and increased the weight of as many more. In my work for reduction or building flesh, I strengthen every vital function so that you are full of life and energy.

My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to **common sense.** Fully one-third of my pupils are sent to me by those who have worked with me.

I wish you could stand with me at my window for a few minutes and, as the women pass, realize with me how many need better figures, better health. They could have them too, with just a little daily effort which is **easy**—not as hard as what they are enduring.

The best physicians are my friends—their wives and daughters are *my pupils—the medical magazines advertise my work.* Someone in your town knows me. Ask your friends about my work. I am at my desk daily from 8 to 5.

No Drugs—No Medicines

I study each woman's case just as a physician studies it, the only difference being that instead of medicine I strengthen and put in place weakened organs by exercises for nerves and muscles controlling them, bringing a good circulation of warm blood to them, which I purify by teaching correct breathing. I relieve such **Ailments** as

Indigestion	**Sleeplessness**	**Catarrh**	**Suffering in**
Constipation	**Nervousness**	**Headaches**	**Pregnancy**
Anaemia	**Torpid Liver**	**Weakness**	**Rheumatism**

I have published a **free** booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in woman. **Sit down and write me NOW. Don't wait—you may forget it.** I have had a wonderful experience and I should like to tell you about it.

SUSANNA COCROFT, Dept. 17, 624 South Michigan Ave., CHICAGO

Miss Cocroft is a college bred woman. She is a recognized authority upon the scientific care of the health and figure of women. She personally supervises her work.

F. P. O'Connor Co.

157 Tremont St.
Boston, Mass.

HUDSON SEAL COAT
$175.00

This beautiful coat, in rich, lustrous Hudson Seal, is one of our most distinctive models. An extremely modish coat along fashion's latest lines—featuring the narrow shoulders and full skirt.

The convertible collar, of fine quality fitch, may be worn open or in the new "choker" effect. Lined throughout with imported brocade.

A handsome wrap—as suitable for evening as it is warm and serviceable for everyday wear. Excellent value and moderately priced at $175.00.

Special Attention to Purchasers by Mail

Unusual and distinctive apparel for women and misses makes the F. P. O'Connor Company the style center of New England women.

Those Who Wish To Have Distinctive Homes—

will find it of great value to make a study of the best recent examples of home decoration in America and abroad. The only magazine which adequately deals with all possibilities of decorative and fine art is

Arts & Decoration

A Magazine for the Collector and Connoisseur

Besides containing one or more articles on a distinctive home having some unique decorative feature, each number contains numerous other profusely illustrated articles on antiques, collecting, and the various phases of art which are of essential interest to all lovers of the beautiful.

Special Offer to Readers of Vogue

We will enter your name for a six months' trial subscription, the regular price for which is $1.50, if you will send us $1.00 now. Send us your order today to insure its prompt attention.

$3.00 a Year—Twenty-five Cents a Copy

Subscribe Now—Save One Dollar

ADAM BUDGE, Publisher V. N.
434 Lafayette St., New York City

I enclose $1.00. Please send me *Arts and Decoration* for six months.

Name.....

Address.....

Bonbons & Chocolates

The "FAME" of MAILLARD

MAILLARD Candies are famous all over the world—a testimony in itself to the indisputable preeminence and superiority of the Maillard products. This world-wide popularity reflects, too, the purity and distinction in candies which for sixty years have been synonymous with the name Maillard

BONBONS . CHOCOLATES
FRENCH PASTRIES . ICE CREAMS

Maillard Candies packed in French Bonbonnieres (Exclusive Importation) or Fancy Boxes to order, and, when requested, made ready for safe delivery to all parts of the world.

Maillard "SANS ÉGAL"

Fifth Avenue at 35th Street New York

Revillon Frères Furs
ESTABLISHED 1723

FUR COATS

in the graceful and practical modes of the present season, including many interesting models on 1830 lines. The coat shown above is of Hudson Seal with Skunk collar, cuffs and band.

FOX FURS

We have a large consignment of unusually fine fox skins just received from the North. Two-skin sets of these beautiful furs are priced as follows:

Silver Fox,	$500 to	$4000
Cross Fox,	75 to	250
White Fox,	75 to	150

Coats and Wraps

in a wide variety of designs and fabrics.

19 West 34th Street
New York
Paris Montreal London

SOME STITCHES IN TIME

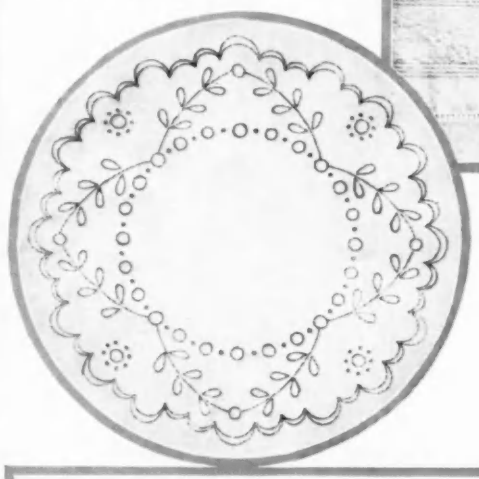
(Continued from page 108)

any of the above mentioned articles requires two weeks.

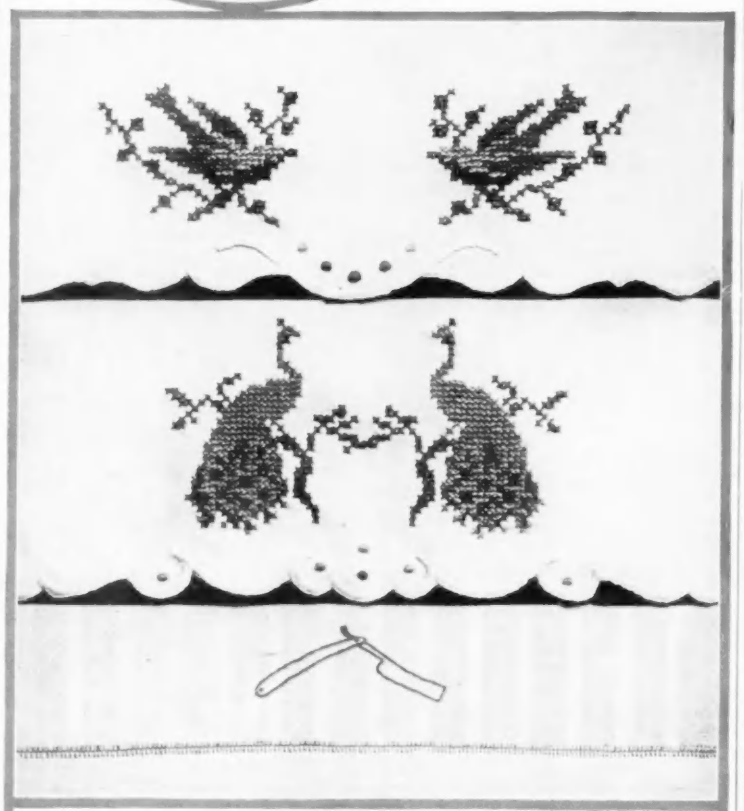
Bath towels like the one shown may be monogrammed in colors to suit the bathroom furnishings, and wash-cloths may be ordered to match them; 11 x 11-inch wash-cloths with one-inch monograms are priced at 35 cents each. The bath towels measure 28 x 49 inches, and may be had with plain hems for $18 a dozen. It takes ten days to fill an order for the monogrammed towels.

A luncheon set in the pattern of the 12-inch doily photographed is a wonderful gift if worked by the donor. Stamped, the 27-inch centerpiece is priced at 55 cents; the 12-inch doilies at 15 cents each, the 9-inch doilies at 12 cents each, and the 6-inch doilies at 8 cents each.

Bath towels with colored monograms to match the bathroom furnishings; $19 a dozen



Stamped for eyelet or solid embroidery a luncheon set with a four-pointed star of foliage around a ring of dots is priced at $2.65



The imaginative guest may fancy there are two fighting cocks on the upper towel, and the most unimaginative may delight in the coloring, while the unmistakable vanity of the birds on the lower towel leaves no room for imagination; $3 each: the shaving towel also speaks for itself; 85 cents

This new model made exclusively by Mme. Schwartz is a combination of satin top and tricot body which insures both durability and suppleness.

Mme. Schwartz personally supervises all fittings

MME. S. SCHWARTZ
11 East 47th Street, New York

THE FRENCH SWIRL

Made of finest human hair, with beautiful natural casque comb. It is specially priced at $4.90. (Regular price $7.00.) With explicit instructions for wearing.

A BEAUTIFUL FACE

is the hypnotic power that holds—beauty is of all weapons the most powerful. You may have it by using Mme. Coyle's

NOVA-VITA

A new treatment that works like magic.

Nova-Vita makes the skin fresh and beautiful; is highly efficient for lines, wrinkles, sagging muscles and double chins. By restoring the youthful contour, Nova-Vita makes the face look years younger; its use will prove a delight to you and a pleasure to your friends. Price $1.00 a bottle, postpaid, with full directions for using.

MME. COYLE
WANAMAKER BEAUTY PARLOR
11 West 34th Street New York

You are cordially invited to visit our dermatological institute at this address

Parker Brothers' Famous

PASTIME

Trade Mark

PICTURE PUZZLES

Absolutely Fascinating

These are the most finely made **picture puzzles** in the world. The subjects are all beautiful in color and of the highest type of representative modern art.

Pastime Picture Puzzles are a wonderful amusement and mind-rest. They are recommended by physicians for the latter and by us **for the fun they give.** Exquisitely cut, finely finished, they are a delight to handle.

Our new illustrated list of Pastime Puzzles just issued will be mailed promptly upon receipt of request.

N. B.—The sale of Pastime Picture Puzzles is again upon the increase, the demand being almost double that of a year ago.

We are also sole owners and makers of the games:

ROOK, PLAZA, PIT and PING-PONG

and many other wholesome and delightful amusements.

SOLD BY ALL DEALERS

Drop a postal card for our illustrated PASTIME PUZZLE LIST and Catalogue of Games.

PARKER BROTHERS
(Incorporated)
SALEM, MASS., or Flatiron Building
NEW YORK

Old Stones and Curios

In Artistic Settings

from appropriate and original designs of which there are no duplicates.

I Make to Order

Individual Jewelry and submit designs free of charge. If the customer has no gems to be reset I can supply them either of the finest quality or quaint inexpensive stones.

Dinner Rings

conforming to the new fashion made as desired, embracing original ideas which add beauty, and are comfortable to wear.

Booklet on request, gives full information and illustrations of my work.

LUCRETIA McM. BUSH

214 Beacon St., Chestnut Hill, Mass.

Left Cravat	*Price $3.00*
Right "	*" $3.50*
Handkerchief	*" $1.50*
Monogram, additional	*" $ .75*
Mufflers	*from $10.00 to $13.50*
Emb. Cut-out Monogram additional	*$5.00*

Sulka Holiday Suggestions

Men's Distinctive Dress Requisites

If inconvenient to visit our New York shop, orders by mail will receive our prompt attention. Privilege of exchange or money refunded

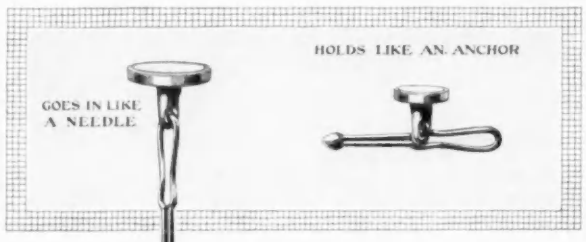
ILLUSTRATED HOLIDAY BOOKLET SENT ON REQUEST

PARIS
6 RUE DE CASTIGLIONE

A. SULKA & Co.

NEW YORK
34 WEST 34TH STREET

Krementz

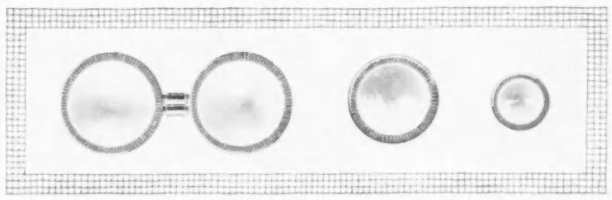


THE most acceptable gift to a man is one which is both useful and distinctive.

Krementz Bodkin Clutch Studs, Vest Buttons and Cuff Links for evening wear are made in a wide variety of strictly correct patterns; white or smoked mother-of-pearl, with plain, gold, platinum or jewelled settings.

Sold in sets or separately at select jewelry stores. Write for Booklet "VI".

Krementz & Co.
12 Chestnut St. Newark, N. J.



NEW NETHERLAND BANK

A Special Department for Women

THIS picture shows women depositors in the Writing Room of the New Netherland Bank. The entire second floor of this financial institution is devoted exclusively to women's banking requirements.

The New Netherland Bank offers to women depositors courtesy and personal interest; comfort and charm of surroundings; confidential guidance and information in all matters of banking. A Deposit Account in the New Netherland Bank is a great convenience.

An inside elevator furnishes rapid service to silver storage and safe deposit vaults in the basement and to the Women's Banking Room on the second floor.

A cordial invitation is extended to visit the Bank between 9 and 4. Full information will be sent upon request.

MISS MARION G. CLARK
Manager Women's Department

NEW NETHERLAND BANK

41 West 34th St. Bet. 5th Ave. and B'way

NEW YORK CITY

Special Parcel Post Offer

Cogswell Preparations

Foot Tonic, prevents chilblains; relieves aching, burning feet ***$1.00***

Velvet Cream, for massage and use before powdering ..... ***.50***

Face Powder, imparts a youthful glow to the complexion ..... ***.50***

Beauty Rouge, dainty and delicate complexion beautifier ..... ***.50***

This $2.50 assortment, carefully packed and sent prepaid by parcel post for only $2.00

Send draft or money order to

E. N. COGSWELL
Dept. A, 501 Fifth Avenue, NEW YORK CITY

All of the Cogswell Preparations are pure and efficacious, having for many years been used by ladies of refinement throughout the United States and Canada.

Take advantage of this offer today.

The Gift of Beauty

Beauty is one of Nature's rarest gifts—but, beauty may be acquired thru a beautiful complexion. A beautiful, fresh complexion is an inspiration.

Every woman who travels and who is fond of outdoor life should think of her complexion first, last and always. She owes it to herself to enhance whatever charms Nature may have bestowed upon her.

GOURAUD'S ORIENTAL CREAM

has been a comforting favorite for over 66 years. A dainty cream which blends the velvety skin of Eastern luxury with the delicate pearly whiteness of the North. An alluring combination, made for the sole purpose of improving and beautifying the complexion. It protects the skin and contributes those rare qualities which go so far towards making up irresistible beauty.

At Druggists and Dept. Stores

FERD T. HOPKINS & SON
PROPS.
37 GREAT JONES STREET
NEW YORK

A R T N O T E S

CALENDAR OF EXHIBITIONS

New York.—Arlington Galleries. Exhibition by the Associated Women Painters and Sculptors, from November 25 to December 25.

Fine Arts Building. Twenty-fifth annual exhibition of the New York Water Color Club, from November 9 to 29.

Gorham Company. Recent bronzes by American sculptors, from November 9 to 28.

Goupil and Company. Woodcuts by Mrs. E. C. Austen Browne, and decorative and illuminated work by Mrs. da Loria Norman, from November 9 to 28.

Metropolitan Museum of Art. Paintings and art objects of the Benjamin Altman collection, opens on November 18 for permanent exhibition.

Studio of C. S. Pietro, 630 Fifth Avenue. Paintings and sculpture by representative American artists for the benefit of the Red Cross, from October 28 to November 12. Admission 25 cents.

Chicago.—Art Institute. Annual exhibition of American paintings and sculpture, from November 3 to December 6.

Philadelphia.—Pennsylvania Academy of Fine Arts. Annual exhibition of miniatures, from November 7 to December 13.

Philadelphia Water Color Club. Annual exhibition, from November 8 to December 13.

ART NOTES

DESPITE the war and the widespread financial disturbance, the art galleries opened early in October with collections of varied interest, among which there were many works not to be included under the "Made in America" label. What the coming art season may bring remains to be seen, but it may be assumed with certainty that exhibitions of note will not be lacking.

The first exhibition of the season was held at the Keppel Galleries, which placed on view from September 22 to October 17 a highly interesting collection of drawings and etchings by a well-known Dutch artist, Marius A. J. Bauer.

Bauer is one of the artists who, like Diaz, seems to have an inborn aptitude for portraying the life of the east. Diaz, who in all probability had never seen the east, was master of a wonderful type of eastern beauty in child and woman. Bauer is master of the very life of the east. His etchings are a record of things seen, but far from being a bare transcript of reality they rouse the imagination like tales from the Arabian Nights.

His line, subtle and living, caresses the forms, suggesting rather than expressing, and gives, with a wonderful minimum of detail, the impression of the surging crowds—crowds through which runs the excitement of the emotional east. Who has portrayed as Bauer does, the persistent martyrism of the donkey, or the scornful, unwilling submission of the camel? His camels tower in impassive dignity above the gesticulating crowds of the streets or trail in picturesque herds across the sand hills of the desert, and his donkeys stand quaintly patient, the burden-bearers of the ages.

Seldom has an etcher expressed the wetness of water and the quivering intensity of the Indian sunlight more fully than Bauer in this scene in Benares at the edge of the sacred Ganges

BAUER, INTERPRETER OF THE EAST

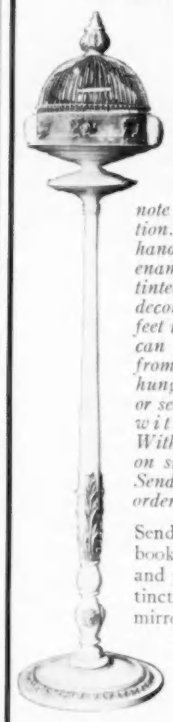
Not only the people, but the very atmosphere of the east finds expression in Bauer's work. In such etchings as the "Benares," illustrated on this page, he portrays in marvelous fashion the intensity of light in the east, and he portrays it, not by the conventional contrasting of sharp light and strong dark, but by a quivering intensity found in the line itself.

The drawings are in the same spirit as the etching, delicate, vital, and stirring. An immeasurable host stands before a besieged town, while wind-blown figures watch from the battlements; yet when one tries to analyze the host at close range, it is as invisible as the wind itself. Another drawing presents the vanguard of an army in a mountain pass and gives the conviction, not to be escaped, that a very sea of humanity follows from behind the turn of the path.

Bauer, who is painter as well as etcher, began etching about twenty-five years ago, and has twice exhibited in America, though not in the past ten years. From the beginning his work has received favorable attention from collectors, and it now bids fair to engage the wider public as well. The work owes much to Rembrandt, but the influence is perceptible rather as a kinship of feeling and interest, for the etchings are without doubt wholly independent and wholly individual.

(*Continued on page 114*)

A Palace for Your Bird



SET high in the air, like a Swiss mountain chalet, this unique cage not only houses your birds in regal style, but provides an absolutely new note in interior decoration. It is finished by hand in ivory white enamel, with delicately tinted pink and blue decoration. It is six feet in height. The cage can easily be removed from the pedestal and hung on silken cords or set on table. Price, with stand, $35.00. Without stand, to hang on silken cords, $17.50. Send check or money order.

Send for new illustrated book containing pictures and prices of many distinctive lamps, sconces, mirrors, etc. This book will prove a welcome aid in the selection of Christmas gifts.

J. Maurad Company
Show room at factory
256 West 28th Street, New York
Telephone, 5189 Chelsea

THE CAPE COD FIRE LIGHTER

No Kindling Wood needed
Try lighting your log fires with a Cape Cod Fire Lighter. Kindling wood is troublesome and often fails. The Fire Lighter never fails and gives no trouble. Made of heavy polished brass.

Price, $3.50
with Two Torches
$5.00
New York

THE CAPE COD ELECTRIC READING LAMP AND SHELF

(Polished or Antique Brass)

Attached to the post of a Bedstead, this fixture provides a fine adjustable light and a convenient little Plate Glass Shelf for books, flowers and other small articles. It is important to give size of bed post when ordering.

Price, $8.50 New York

Cape Cod Curtain Holders

a happy solution of how to keep Sash Curtains from blowing through open windows.

Price 25 cents a pair—postpaid.

Send for descriptive folders.

CAPE COD SHOP
20 VESEY STREET, NEW YORK

Vogue Shopping Dept. will buy these for you if requested.

China for Little Folks

"LITTLE Boy Blue" is a Bread and Milk Set of very fine China, decorated in dark blue and delicate natural tints. It is for the child's own use and, as illustrated, consists of bowl, plate, mug and pitcher. Oatmeal saucer in the same design may also be obtained. Price, for four-piece set—$2.00. Including oatmeal saucer—$2.50.

AT these attractive prices, Bread and Milk sets are also decorated with "Babes in the Wood," "Three Bears," "Little Red Riding Hood," "Dutch Subjects," and "Barnyard Animals." There is also a four-piece "Pilgrim" set which is priced at $2.75. All are appropriately colored and the illustrating is artistically done.

In China and Glassware, both in special sets like these and in open stock, the Lewis and Conger line is exceptional. Our long association with manufacturers of the world's finest wares enables us to maintain a stock that is difficult to equal either in quality or variety.

In Home Furnishings generally, our lines include every conceivable requisite and luxury. Only by a personal visit to this store can its completeness be fully appreciated.

6th AVENUE at 45th Street — **LEWIS & CONGER** — NEW YORK CITY

The Blouse Shop Inc.

Sensible Holiday Gifts

MODEL M 37
Price Prepaid ***$7.00***
Blouse of handsome Black Silk shadow lace over Chiffon cloth, with bodice of Gold lace on lining. Soft lace roll front with velvet tie around neck and down front. Long sleeves set in with hemstitching around armhole and at shoulder. Lace ruche cuff, velvet trimmed.

MODEL M 39
Price Prepaid ***$5.00***
Blouse of Chiffon cloth over Chiffon lining with smart Gold lace collar piped with net. Four rows of shirring below hemstitched yoke. Band of velvet ribbon around neck finishing in bow. Long sleeves set in with hemstitching. 3 rows of shirring above cuff of Gold lace piped with net. Colors—Black, Navy, Russian Green, Nigger Brown and Prune.

MODEL M 38
Price Prepaid ***$8.00***
Combination Blouse of Black and White Mechlin lace over flesh color lining with lower bodice of high quality Black Satin. Loose cape effect in back of Black Mechlin lace. Collar and fichu of Mechlin lace. ¾ sleeves of White Mechlin lace.

A Pretty Blouse Will Please Her

Every woman highly appreciates something for her own personal wear, and particularly so if that something is exclusive and stylish. Exclusiveness and style predominate in our Blouses—they're more advanced than any which can be purchased elsewhere. Our business is strictly mail order—no heavy retail store expenses. A trial order will convince you that we share this saving with you. Absolute satisfaction guaranteed or money refunded.

Write for our FREE Portfolio of Sketches of Advanced Blouse Models

The Blouse Shop Inc. 225 *Fifth Avenue* *New York*

Gerhardt & Company

Millinery Importers

Unusual Sale of Smartly Trimmed Hats

Large Collection of Attractive Models

For Dress and Street Wear

At Very Attractive Prices.

16 East 33d Street, New York

A Visit to Le Petite Salon

reveals the results of one woman's ingenuity and untiring effort. The intellectuality which could produce a LASHGROW, a RADIO CREAM or a SAMOHT CREAM, would be sure to originate treatments which are new, and *effective*.

In treating lines and wrinkles at LE PETIT SALON, the muscles and tissues supporting the skin are made firm and healthy, thereby restoring a naturally youthful, well moulded contour. Enlarged pores about the nose and mouth are reduced permanently by *first* taking out the blackheads, by a gentle process (no brushing, etc.) and then closing the pores, insuring against future coarsening.

Women, whose names are a power in New York, Philadelphia and Washington society, regularly visit LE PETIT SALON for treatment. If you call, Mrs. Thomas will tell you frankly what her treatments can do for you.

Hulda Thomas' Preparations, including the LASHGROW, which makes eyelashes long and thick, are sent for use at home. Write.

Hulda Thomas
LE PETITE SALON
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Hulda Thomas' Preparations

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The clever hostess attracts interesting people to her drawing room by the art of serving unusual things.

And, first of all, she knows that she must serve a tea that is different — one that her friends will appreciate and remember. Such a tea is

Darjeeling Golden Orange Pekoe Tea

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Because of the infinite pains of its slow raising—because of a climate and soil like no other in the world—Darjeeling is a tea for those who appreciate fine shades of quality. We have arranged to get small shipments of the rarest and choicest Darjeeling Tea imported into this country—and shall be glad to send it to you in its original Indian sealed tin.

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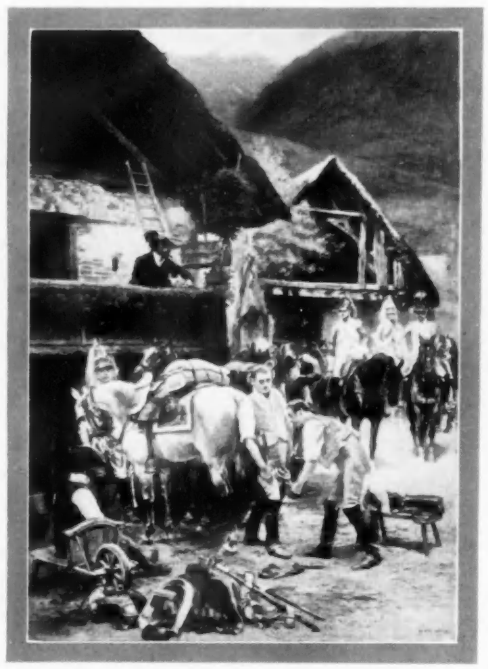

No gallery is without its war picture, and one of the best is "The Blacksmith" of Detaille, the French painter of military glory

A R T N O T E S

(*Continued from page 112*)

That South America may prove not only a market but a source in this period of European difficulties was demonstrated by a group of landscapes of rare quality which came from Chile and were exhibited at the Arlington Galleries, from October 13 to 27. English by descent, a native of Chile by birth, Alfred Helsby had his introduction to the New York public last April. His work, which has received favorable notice at various foreign exhibitions, is clear and fresh in color, sincere and sympathetic in feeling. The clear air and sparkling light of the high mountains, the glow on snow-capped peaks, and the rich harmonies of the flower-filled fields find in this artist from the uplands of the Andes a keen and sensitive interpreter.

His fault is the fault which besets painters of beautiful things, a tendency to drop now and then into the merely pretty. This failing is not general, however, and the sensitiveness and freshness of the work as a whole more than atone for the occasional lapses. There are among these works some little paintings of flowers, not arranged but painted as they grow, which show a feeling for the texture of the blossom and the effect of light shining through it which goes far to prove that real flower painting is not the facile art which we have been led to believe.

Miscellaneous paintings by foreign artists constituted the October exhibition at the Knoedler Galleries. Every gallery shows at least one war picture, these days, and that at the Knoedler galleries was "The Blacksmith," an exceptionally brilliant work by the French war painter, Edouard Detaille. This canvas is painted with a minute detail and exquisite finish which recall the work of Meissonier.

There was a delightful canvas by J. Zoetelief Tromp, freely painted, pleasing in color and arrangement, beautiful works by L'Hermitte, a stormy sea by Isabey, marble women on a marble terrace by Alma Tadema, and an unusual Jacques.

The closing of the industrial art schools of Europe lent especial interest to the exhibition of the industrial art work by pupils of the Washington Irving High School. Interesting work in costume designing was a feature of this exhibition.

The fresh wind which blows through this freely painted canvas by Tromp reaches even to the spectator and brings the scent from the glowing tulip fields and the flowers in the basket and in the hands of the sturdy small Dutchman

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When advised by your Physician to take "THE CURE" abroad, you do not begin to think about Sanatoriums or Hospitals, nor anticipate a disagreeable experience. Rather, you picture visions of up-to-date Hotels, interesting surroundings, unusual and celebrated people, and agreeable out-of-door diversions.

To take "THE CURE" means, also, a System of Baths and Treatments, the Drinking of Medicinal Waters and Systematic, Out-of-door Exercise; none of which interferes with the pleasures of your outing. "You make a delight of getting well."

Do not imagine that because of conditions in Europe, it is impossible to take "THE CURE." There is just one place in America that combines all of these pleasurable features, together with the Treatments and Medicinal Waters. That place is Hotel Chamberlin, Old Point Comfort, one of the great Hotels of America. Midway between the North and the South, it is climatically the best year-round Resort in America. Its unique surroundings, by land and sea, give it the "something different" atmosphere. The Cuisine is celebrated the world over. Fortress Monroe, "with all the pomp and circumstance of war," is just at hand. Hampton Roads, the home port of our warships, is immediately before The Chamberlin.

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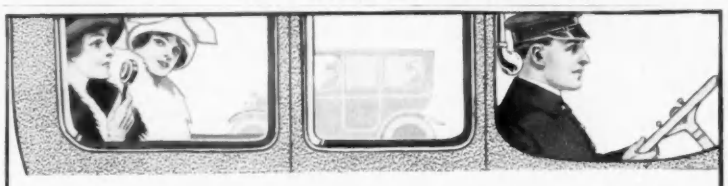

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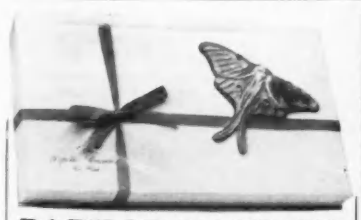

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An' the heather that blows on the hill."

AMBRÉ—the new perfume, with a fragrance as soft and rich as the beautiful fresh flowers from which it is extracted. An odor so delicately sweet—yet so weird—so fascinating, and mysterious, that it is long associated with the person wearing it.

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A dainty refreshing skin food is Heather cream. Although this cream has never been advertised, it is an old favorite with men and women who know how to judge. It contains a secret oil that cannot be found in any other cream. This oil and pure water herbs feed and build up the skin, even when the cuticle is destroyed. Just a few days' trial will convince you. In two sizes—2 oz. jar, *$1.25*—1 oz. jar *75* cents.

HEATHER POWDER

The only face powder put up in a glass bottle. It will just fit the hand and is particularly convenient to carry in the evening party bag. Men too, find this delicately scented powder, effective and most delightful.

It comes in two shades—flesh and cream white. In a dainty bottle with "shaker" top—containing 5 ounces (almost 2 ounces more than the usual box).

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Sold at high class shops.

If your particular shop does not carry the Heather Company preparations we will gladly mail anything you desire to any address, prepaid.

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VENICE NEEDS A HOUSE CLEANING

THE visitor from the new world is unromantically aware when he visits Venice, ancient shrine of romance, that it is sadly in need of a twentieth century league for civic improvement. Like too many of the Italian cities, Venice lives in the past. Not for a moment would one change the ancient setting—the grim palaces fronting on the little canals, the graceful gondolas that ply the streams—but almost any American-born longs to introduce some present-day ideas of sanitation, and make it a city fit for modern beings to inhabit.

The gondoliers still sing sweet strains as they guide their black craft silently over the waters, but the singers' voices are raised for a very practical purpose. There is no system of sewerage in Venice, and following the custom of their fathers, the householders use these waterways as a depository for all household garbage; with primitive simplicity they raise their windows and throw their dirty water, the leavings of the family meal, and all manner of rubbish into the canal. Therefore, if the boatman does not apprise the servants of his approach both he and his passengers are apt to receive a most unpleasant shower bath.

LOSING ILLUSIONS

A single trip down one of the "side streets" takes away all the glamour of romance, and if illusions are to be preserved guests will be wise not to wander off the Grand Canal. As in the case of our river in Chicago, the small waterways are simply sewers, covered with a green scum, and forming excellent breeding places for all manner of insect pests, especially fleas, for Venice rivals Cairo in the number of these little crustaceans. The houses along the streams are black with age, and green with slime and decay, and it is as though one were visiting a city of tombs.

It is a joyous relief to forsake such wanderings and slip into the Grand Canal. Yet even here appears the inevitable fly in the ointment. Day and night the motor boats that cleave a passage through the waters keep up a raucous and discordant whistling, not one loud blast, but a continuous series of ear-splitting, sleep-destroying sounds. The deep, vast silence that it seems would enfold a city devoid of automobiles, horses, and heavy wagons, is turned into a nightmare by these pestiferous little craft.

THE GRAND CANAL

However, by avoiding the lesser streams, and turning deaf ears to the motor boats when on the main thoroughfares, one is enabled to drink in the scene teeming with picturesque figures. There is no wonder that Venice has been heralded as the city of love.

Venetians are among the best-dressed men of Europe, and the majority of them are good looking, with locks which the salt sea air only curls the closer, and complexions bronzed by much out-door life. The gondoliers often dress in white. Their silk shirts are open at the throat, sailor fashion, and with them are worn flowing ties of the gayest hues—red, blue, orange pink. The sash, sometimes with long tasseled ends, sometimes a mere girdle without sash-ends, is of crushed and folded silk of the same color of silk as the tie.

In short, Venice is a city of rare possibilities. Only one longs to go to the mayor, or whatever the head functionary is called, and offer to serve as the head of a street cleaning department. With modern methods of sanitation enforced, Venice would once more be a livable place, and would reign supreme as the most unique and picturesque city in the world.

PARIS BY PROXY

(Continued from page 45)

girl who is in her first season is of white velvet. The softly flaring skirt falls from a low belt and is edged at the bottom with white fox. A narrow collar of fur crosses the back of the neck, and fur finishes the long sleeves at the wrists. Two rows of polished ivory buttons follow the line of the fastening down the middle front from the neck, which has the new straight line, to the low belt, and similar buttons are sewed along the outside seam of the sleeve from elbow to wrist.

NO MIDDLE-AGED GOWNS

There is a marked and growing tendency in fashions to ignore age. A peculiarity of the mid-August openings was that, generally speaking, no "middle-aged" gowns were shown. At all the leading houses the gowns seemed designed for radiant youth. Worth's collection was, on the whole, as sedate as usual, and Drécoll's gowns were dignified as they always are, but at the other houses one encountered youth,—youth rampant. In the salons of the fashionable modistes it was the same; there was scarcely a hat but was designed to frame a youthful face. The women themselves are keeping pace with this trend; no one ever sees a really elderly woman nowadays and our very grandmothers are no longer gray, but blonde.

Remarkable results have been achieved this season in new materials. Beige, and beige and black are an exceedingly smart combination; and soft and lovely in color are the new silk failles and serges. A white silk serge with white cloth and bordered with white fox is an almost perfect combination for the elaborate tailored suit.

Fashion has one antipathy this year. One may wear a pailletted gown or be draped in gold and silver tissue by the yard, or may swathe one's self in metallic brocades of fabulous price; but the white lace frock must be avoided if one would be smartly gowned. The reason for this whim of fashion no one knows. Does any one ever know a reason for fashion's whims? A fact it is, at all events, that white or cream laces are little used at present by smart modistes.

THE FATE OF THE MODE?

The American woman, we are fond of saying, dresses like the Parisienne. This is not wholly true; the Parisienne is, in a way, independent of the mode, for she insists always on the individual note in dress. If the new fashion is unbecoming to the Parisienne, she evolves a new line, and lo, that line becomes the fashion. The situation is somewhat different in America, for here the majority of women wear what is, as it were, thrust upon them. They do not possess, in general, creative instinct to the same degree as the Parisienne—or, having it, they lack the courage of their convictions.

How the American woman is to clothe herself the coming season is a question unanswerable at present. The fall of Antwerp presages a long and bitter war and postpones indefinitely the day when the leading geniuses of the great houses of Paris—Winter of Premet's, the brothers Worth, Beer, and Poiret—the irrepressible Poiret—shall come marching home. Meanwhile the fate of the mode trembles in the balance.

E. G.

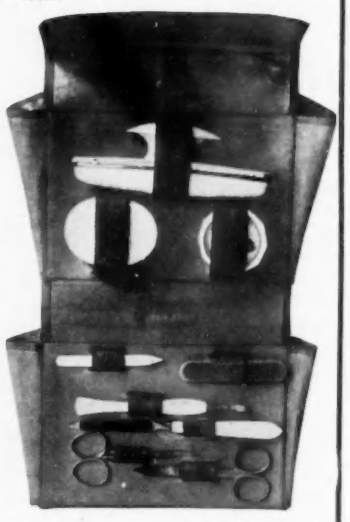
Trade F.B. Mark

YOUR HANDS

What good is your correct dress if your hands are not manicured?
To manicure your finger nails you must have good tools,—the kind we make and stamp with our F. B. trademark or our name, FORQUIGNON.

F. B. Manicure Outfit No. 956 B, as illustrated, can be used by anyone wishing to manicure, and consists of F. B. Manicure File, F. B. Cuticle Scissors, F. B. Nail Scissors, F. B. Cuticle Knife, F. B. Emery Boards, F. B. Manicure Stick, F. B. Nail Buffer, jar of Polpasta, box of F. B. Nail Powder, box of Manipum, bottle of Foronga, and a bottle of Manso. Packed in a solid leatherette covered case.

This outfit will be sent to you, free of all post charges, upon receipt of $2.50, and if you are not entirely satisfied, we will gladly refund you the amount of your remittance.



F. B. Manicure Outfit No. 910

is a compact, soft leather fold-up case containing a five-inch French Ivory nail buffer with detachable chamois, French Ivory box filled with F. B. Nail Powder, jar of Polpasta, polishing paste, nail cleaner, emery boards, cuticle knife, F. B. Flexible File, F. B. "Needlepoint" cuticle scissors, and a pair of F. B. "Nailcut" nail scissors.

All of the absolute satisfaction warranted, or remittance returned. F. B. Quality.

F. B. No. 910 S. B. $7.50 each; Real soft leather, Seal Grain.
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Short Dress of very fine Nainsook. Collar hand scalloped and hand embroidered. Turnover cuffs, hand scalloped. Front hand embroidered and hand tucked—back hand tucked—bottom of dress hand hemmed. Sizes: 6 mos., 1, 1½, 2 years. **Regularly $5.00. Special Offering . . . $4.00**
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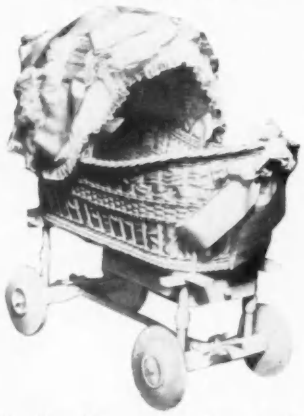

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"BEST SELLERS"

You may order any pattern shown on this page with the full assurance that the dress or waist made from it will be correct now, and will hold its style throughout the coming season. These are the eight Vogue Patterns of this autumn, which, up to the present moment, have been most widely appreciated.

FROM the thousands of new models produced every year, Vogue selects the two or three hundred that seem smartest and most desirable. These, reproduced in Vogue Pattern form, are offered in each Vogue during the season — thirty or more at a time, and a larger collection in Vogue's spring and autumn Pattern Supplements. Those which are not liked by Vogue's large and intensely critical jury of pattern buyers are promptly discontinued. Those, on the other hand, which prove most popular, are reprinted for the benefit of readers who may not have already seen them. This process of selection is continued until we know positively which are the very best models of the year.

On this page Vogue spreads before you eight of its very best 1914 patterns. Reflecting as they do the whole fashion spirit of this autumn, these eight models are unusually interesting in this season of unusual perplexity. They offer you an exceptional opportunity to dress really well this winter by conforming your wardrobe to the standard of the best dressed women in America.

No. 2695/26-2696/26. Afternoon gown made with separate waist and skirt. Price 50 cents for waist or skirt.

No. 2724/26–2725/26 Afternoon frock of satin, veiled with chiffon voile. Waist or skirt, 50 cents each.

No. 2693/26–2694/26. Afternoon frock suitable for materials such as satin or faille. Blouse or skirt, 50 cents each.

No. 2596/26. An attractive surplice blouse. The lower edge of the waist is finished with a turnback edge. Price ***50 cents.***

No. 2705A/26. Two waistcoats are included in this pattern. The one on the left has a shaped peplum and rounded yoke. Price 50 cents.

No. 2705B/26. The other waistcoat included in this pattern is draped, fastening on the left side with a jet or pearl buckle. Price 50 cents.

No. 2658/26–2659/26. Suit with medium length coat and slightly full skirt. Coat or skirt, 50 cents each.

No. 2734/26–2735/26. Afternoon costume composed of surplice bodice, underskirt and tunic. Bodice or skirt, 50 cents each.

No. 2656/26–2657/26. A coat dress with blouse and pleated paneled skirt. Blouse and tunic, 50 cents. Skirt, 50 cents.

When ordering patterns from this page, or from any other pattern page in Vogue, be sure to state the size desired (34 to 40) and to give the number of the pattern you want—for instance, No. 2695/26–2696/26. Some women clip the sketch of the model they are ordering, but this is not really necessary if you will take care to give the number accurately.

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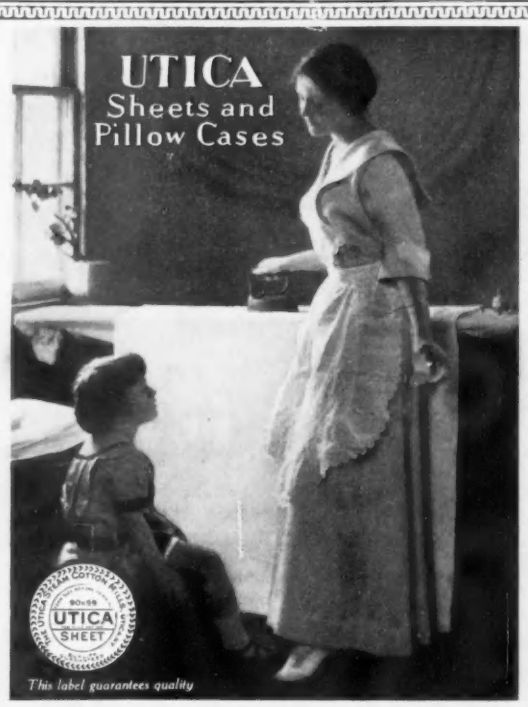

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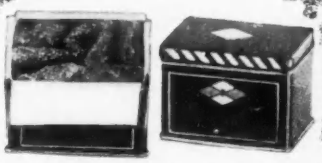
Be on our mailing list. Send name and address on postal. You will receive Gift Guide promptly.



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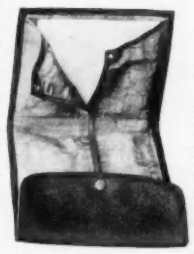
Same, in pigskin. No. L 321. Price $3.00 postpaid.



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Same, in brown morocco. No. L 811. Price $1.25 postpaid.

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The greatest Christmas and New Year's Novelty of the year. A reproduction in miniature of the famous Yule Log of our ancestors, without which no English Christmas was complete. With its aid you can have the real Christmas celebration, on the hearth or in the grate or even on a bright tin plate.

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A superb Ring in the fashionable black and white effect. Eleven genuine diamonds, white and brilliant, set with Black Onyx in all-platinum mounting. No. D 8138. Price $75.00. A gift *supreme*. Give size when ordering.

Combination Pin and Needle Case and Purse 2⅜x2⅛ in. Made of grey or green ooze leather with dainty design of cut work on outside. Lined with silk to match leather. Contains assorted pins, needles, black and white thread and purse. When in use as a purse the little handy articles are out of sight, as they are concealed under the flap on the case. No. L 258. Price 75 cents. Specify color.

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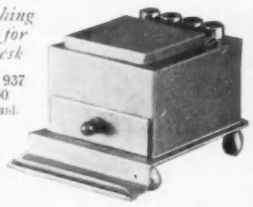

No. Z 937 $3.50 postpaid.

Useful desk article, in dull brass, heavy, 2¾x3¼x4½ in., large ink-stand, drawer for stamps, holder on back for 4 pencils, rest on front for pen.

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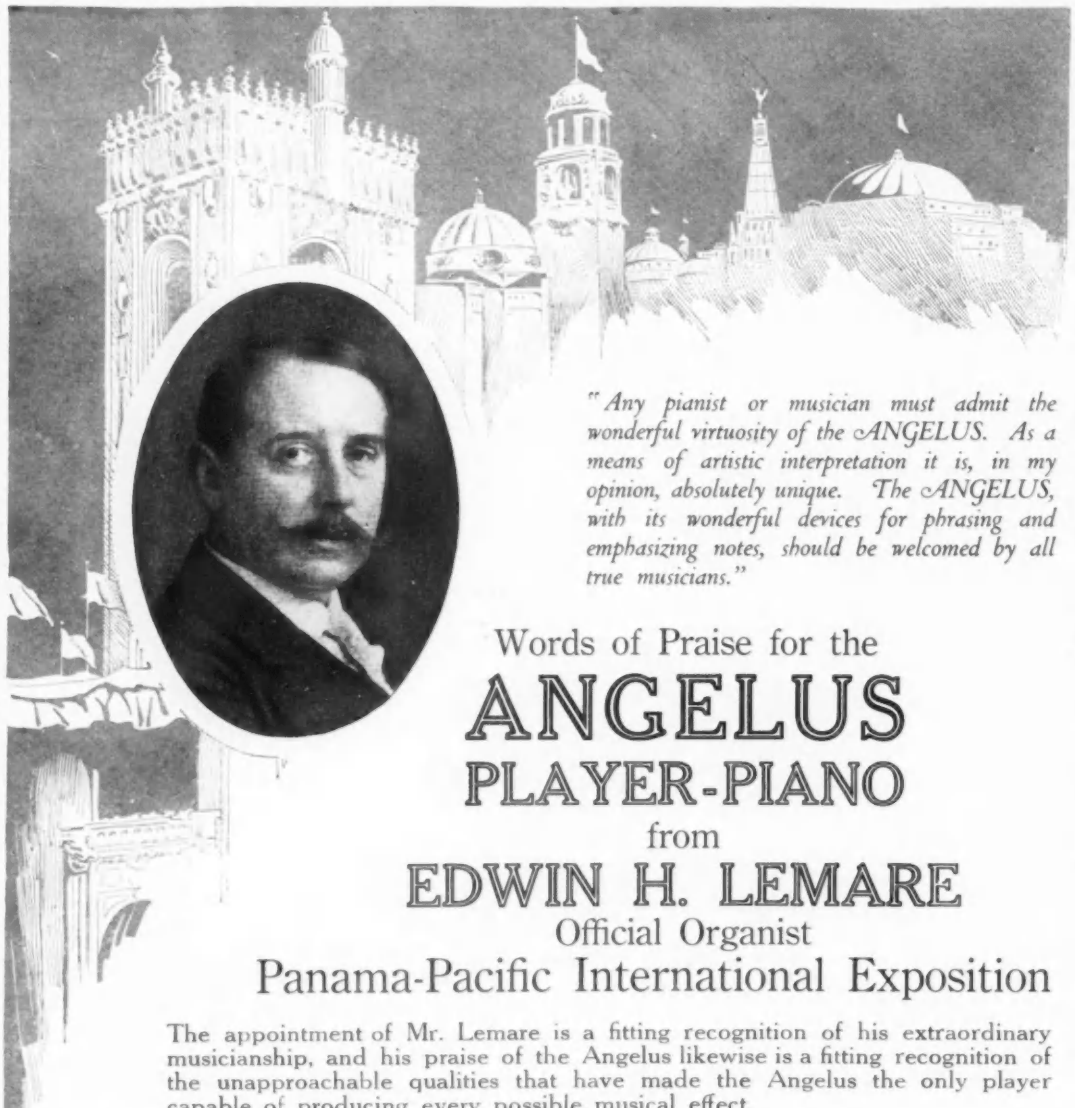

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3 Pieces in One

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This unusual piece of furniture at first appearance is a table. Then when further opened up, a desk makes itself apparent. Pulling out the top drawer and opening it up, presents to you a charming dressing-table.

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Size 21 in. x 21 in

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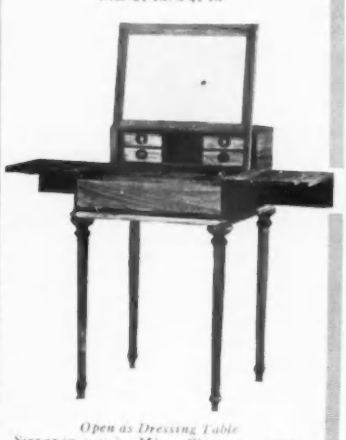

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Be Your Own "Complexionist"

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Elizabeth Arden

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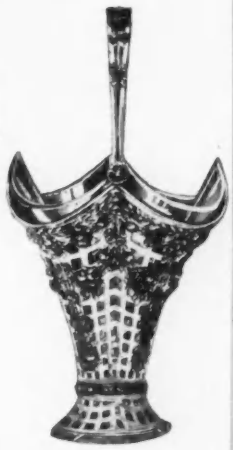

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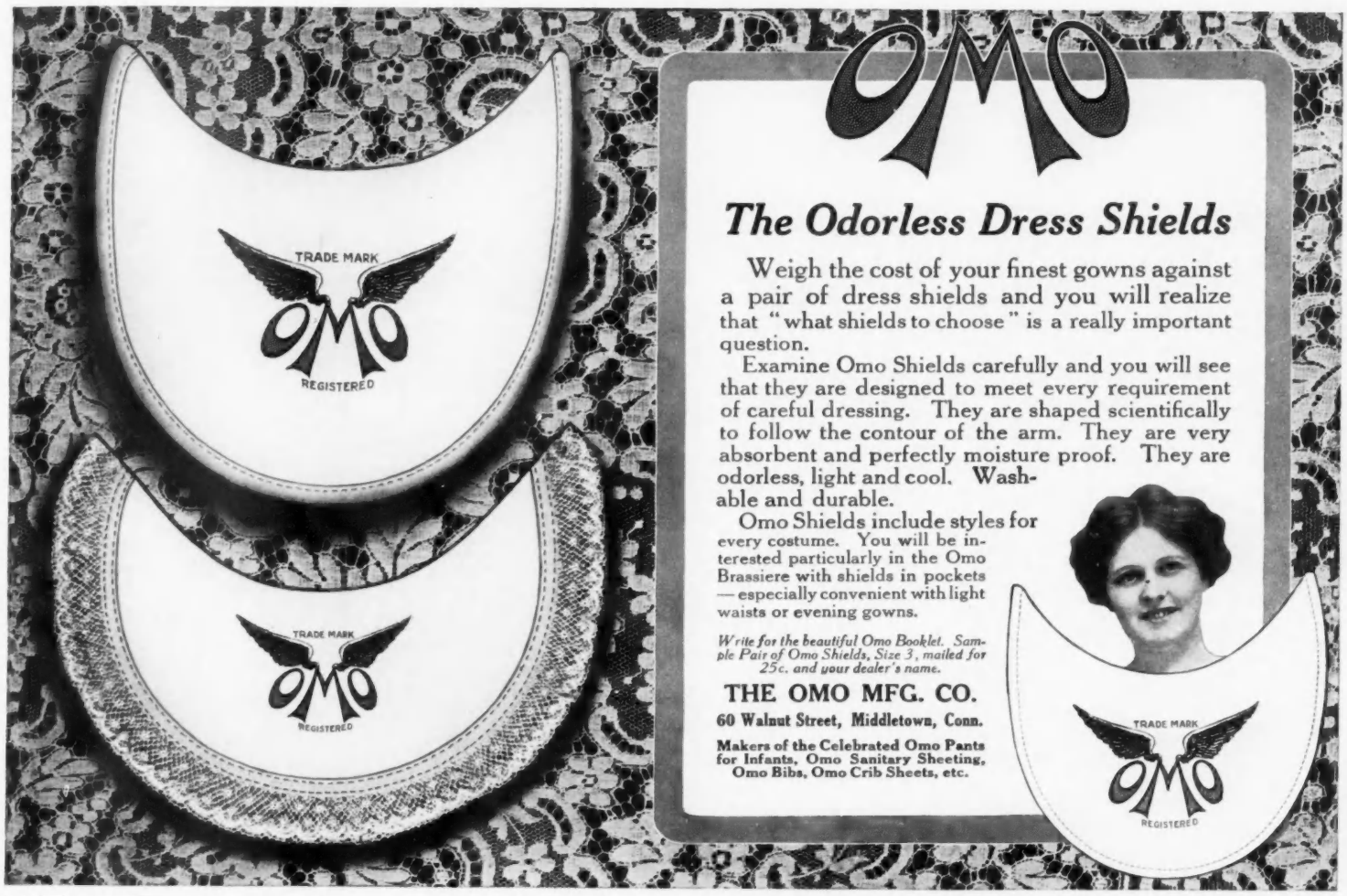

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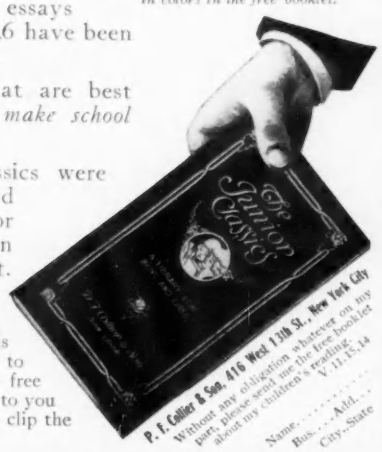

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For dressing negligee,
For feeling comfy, looking smart,
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Reduces at Once 2 to 4 Inches.
Made in Six Models

With or Without Shoulder Straps.

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Physical Culture for the Face

do for the face what my exercises for the body have done for the health and figures of 60,000 women. Results are *quick* and *marvelous*. In six or ten minutes a day you can do more with these exercises at home than massage will accomplish in an hour a day in a beauty parlor."—**Susanna Cocroft.**

Miss Cocroft, after years of experience, has prepared the instructions for this course, including also the care of the **Hair, Eyes, Hands and Feet.**

Wrinkles, Flabby, Thin Neck, Sallow, Freckled Skin Double Chin, Crow's Feet, Dandruff, Tired Eyes, Pimples, Thin, Oily Hair, Pouches Under Eyes, Sagging Facial Muscles, Tender, Inflamed Feet

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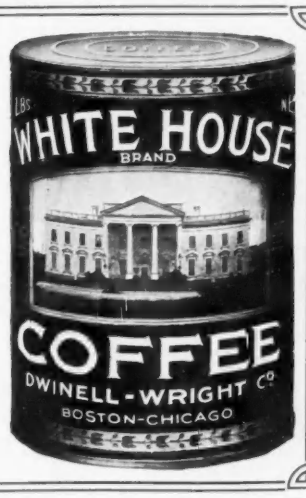

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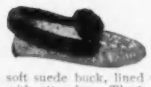

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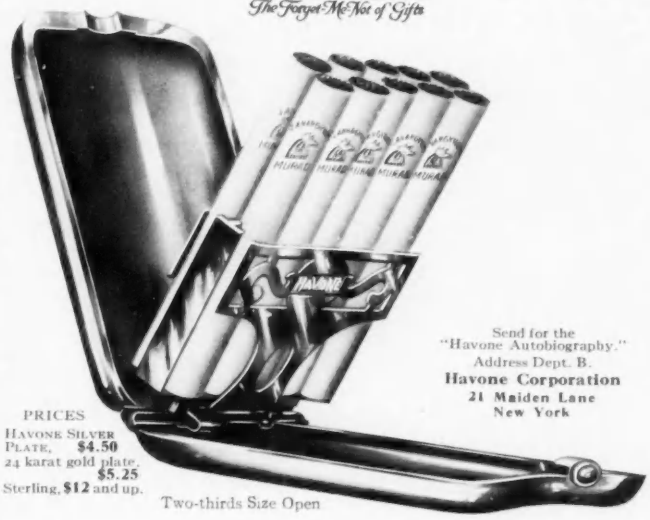

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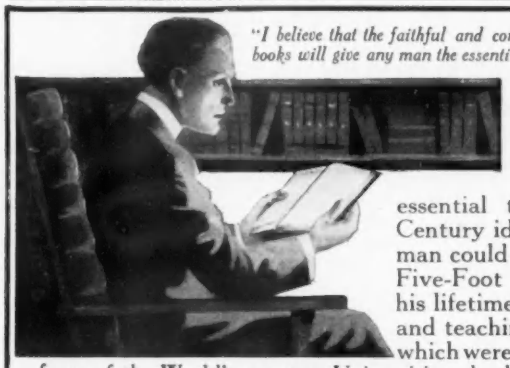

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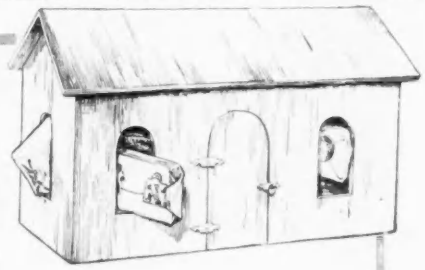

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